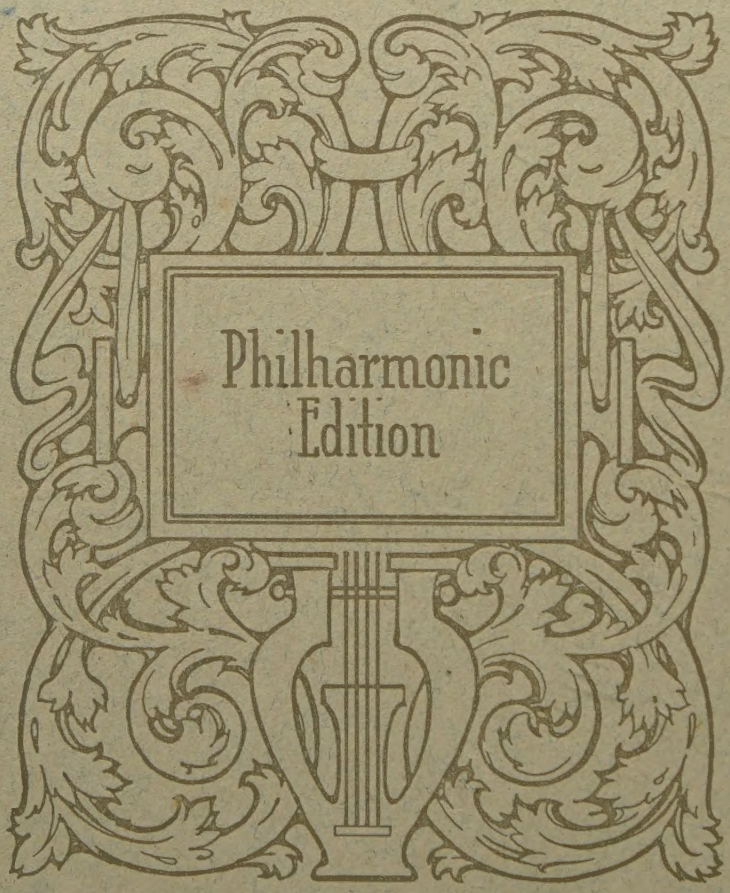
# MODERN MUSIC AND MUSICIANS



# MODERN MUSIC AND MUSICIANS



# MODERN MUSIC AND MUSICIANS

Philharmonic Edition



Yours Sincerely

# MODERN MUSIC
AND
# MUSICIANS

## PART ONE: COMPOSITIONS


*EDITOR-IN-CHIEF*
LOUIS C. ELSON

*ASSOCIATE EDITORS*
CHARLES DENNÉE — HENRY HOLDEN HUSS
WILLIAM H. SHERWOOD — ALEXANDER LAMBERT
GUSTAV L. BECKER — AUGUST FRAEMCKE
HOMER N. BARTLETT — LOUIS R. DRESSLER
*AND OTHERS*




VOLUME FOUR
Practice Music

*EDITED BY*
**CHARLES DENNÉE**


NEW YORK
THE UNIVERSITY SOCIETY

Copyright, 1914
By The University Society Inc.

# FOREWORD

IN this volume it has been the aim of the publishers to create a fairly complete book to go into the homes where children, or older persons, are either starting to study pianoforte playing, or are in the early stages of advancement, and provide them with sufficient material in exercises, studies, and pieces to carry them through the first three grades and a portion of the fourth grade.

The material contained in the volume has been carefully selected for its practical as well as musical value, and covers a wide field of standard studies and compositions by composers of unquestioned reputation and authority in the pedagogic literature for the pianoforte.

While the general purpose in making this collection has been to present good music that is not cheap, or in the so-called popular vein, a careful examination of the list of compositions will show that everything is melodious and pleasing and calculated to stimulate the interest of young pupils, while giving them a better class of music than is generally found in collections of this character.

The studies are all of proven value through years of use by the best representative teachers, and have been selected to present a progressive and varied course of practice without the necessity of using a number of complete books by a few composers in which there must necessarily be a considerable number of studies that are either superfluous or contain certain difficulties which render them impractical for consistent, steady progression.

The first grade material is selected from a number of well-known instruction books supplemented by little pieces to interest young players. The text has been compiled with a view of keeping before the pupil at all times the important principles of fundamental training, thus giving him a ready reference book to strengthen and assist the suggestions and information that the teacher imparts from lesson to lesson.

A judicious selection from the pieces herein contained should provide sufficient material for the first three of the seven grades into which pianoforte music has been almost universally divided—and if this is supplemented with selections from the page of suggested sonatas and pieces at the end of the third grade, the pupil will have a foundation of really good music to build upon for future advancement.

The volume has been edited by Mr. Charles Dennée, the well-known teacher and composer of Boston, whose reputation as one of our leading professors of the pianoforte is so well known that it needs no word of commendation from us.

In placing this volume in the homes throughout the country the publishers feel that they are, in a measure, doing their part toward elevating the taste for good music with young players. But, aside from its purpose as a practice volume, this collection is one that will give enjoyment and satisfaction to many persons who play and wish a good selection of pieces for their own pleasure and that of their friends.

The names of Bach, Czerny, Kohler, Duvernoy, Loeschorn, Lemoin, Clementi, Cramer, Burgmuller, Le Couppey, Heller, Bertini and Berens are famous as producers of the best studies for the development of technique, while the list of compositions discloses such names as Beethoven, Mozart, Haydn, Bach, Schubert, Mendelssohn, Schumann, Chopin, Grieg, Jensen, Reinecke, Gade, Hummel, Scharwenka and Gurlitt, all of whom are composers of worldwide fame from whose works the most interesting and pleasing, but instructive, pieces have been selected, together with those of composers of a lighter vein, to afford a well-rounded and comprehensive collection.

THE PUBLISHERS.

# TABLE OF CONTENTS

## VOLUME IV

## ELEMENTARY GRADE

### EXERCISES FOR BEGINNERS


PAGE

ELEMENTS OF MUSIC—INSTRUCTIVE TEXT AND EXERCISES FOR NOTE READING—RHYTHM—FINGER TRAINING—GENERAL EXERCISES AND FUNDAMENTAL PRINCIPLES—STUDIES, RECREATIONS AND LITTLE PIECES . . . . . 1–61

SIGNS AND ABBREVIATIONS . . . . . 62


## SECOND GRADE SECTION

### STUDIES


KÖHLER . . . . . Op. 157, No. 3 . . . . . 63
DUVERNOY . . . . . Op. 176, No. 4 . . . . . 64
LEMOINE . . . . . Op. 37, Nos. 1 and 2 . . . . . 65
BURGMÜLLER . . . . . Op. 100, No. 21 . . . . . 66
KÖHLER . . . . . Op. 50, Nos. 9-10 . . . . . 67
CONCONE . . . . . Op. 24, No. 24 . . . . . 68
DUVERNOY . . . . . Op. 176, No. 23 . . . . . 69
DUVERNOY . . . . . Op. 176, No. 9 . . . . . 69
KÖHLER . . . . . Op. 157, No. 11 . . . . . 70
DUVERNOY . . . . . Op. 176 . . . . . 70
LEMOINE . . . . . Op. 37, No. 8 . . . . . 71
LEMOINE . . . . . Op. 37, No. 10 . . . . . 72
LEMOINE . . . . . Op. 37, No. 20 . . . . . 73
CZERNY . . . . . Op. 139, No. 19 . . . . . 74
CZERNY . . . . . Op. 139, No. 45 . . . . . 74
DÖRING . . . . . Op. 8, No. 1 . . . . . 76
DÖRING . . . . . Op. 8, No. 2 . . . . . 76
KÖHLER . . . . . Op. 157, No. 8 . . . . . 77
KÖHLER . . . . . Op. 50, No. 3 . . . . . 78
KÖHLER . . . . . Op. 50, No. 4 . . . . . 79
KÖHLER . . . . . Op. 60, No. 2 . . . . . 80
LOESCHHORN . . . . . Op. 66, No. 8 . . . . . 80
CZERNY . . . . . Op. 139, No. 24 . . . . . 82
CZERNY . . . . . Op. 821, No. 22 . . . . . 82
KÖHLER . . . . . Op. 242, No. 10 . . . . . 83
SCHUMANN . . . . . Op. 68, No. 14 . . . . . 84
CZERNY . . . . . Op. 139, No. 53 . . . . . 86
LOESCHHORN . . . . . Op. 65, No. 46 . . . . . 87
PRACTICAL DEFINITIONS FOR THE MUSICAL TERMS USED IN THIS VOLUME . . . . . 88


### PIECES


SONATINE . . . . . *Reinecke, Carl,* Op. 127, A . . . . . 89
DANCING UNDER THE LINDEN TREE . . . . *Reinecke, Carl,* Op. 161, No. 5 . . . . . 93
DOLLY'S DREAMING . . . . . *Oesten, Theodor,* Op. 202, No. 4. . . . . 94
ROSE MAZURKA . . . . . *Schmoll, A,* Op. 50 . . . . . 96
MORNING PRAYER . . . . . *Gurlitt, Cornelius,* Op. 101, No. 2 . . . . . 97
UNDER THE LINDENS . . . . . *Beaumont, Paul* . . . . . 98
MENUETT . . . . . *Pleyl, J.* . . . . . 100
POLKA . . . . . *Köhler, Louis* . . . . . 100
SOLDIER'S MARCH . . . . . *Schumann* . . . . . 101

| | | PAGE |
|---|---|---|
| Indian Dance | *Lacome, P.* | 102 |
| The Fair | *Gurlitt, Cornelius,* Op. 101, No. 8 | 103 |
| A Merry Dance | *Heins, Carl,* Op. 12, No. 3 | 104 |
| Once There Was a Little Princess | *Kullak, Th.,* Op. 62 | 106 |
| The Clock | *Kullak, Th.,* Op. 62 | 107 |
| Valse Mignonne | *Strezbbog, L.,* Op. 78, No. 1 | 108 |
| Contemplation | *Lichner, Heinrich* | 110 |
| Valse Bluette | *Duvernoy,* Op. 272, No. 1 | 112 |
| Sonatina | *Clementi, M.,* Op. 36, No. 1 | 114 |
| Cheerfulness | *Löw, Josef,* Op. 142, No. 9 | 118 |
| Song of the Miller Maid | *Schmoll, A.,* Op. 50 | 120 |
| The Merry Farmer | *Schumann,* Op. 68 | 121 |
| Invitation to the Dance | *von Weber, C. M.* | 122 |
| Fairy Polka | *Spindler, Fritz,* Op. 93, No. 3 | 124 |
| Andante | *Clementi,* Op. 36, No. 1 | 125 |
| Menuet | *Bach* | 127 |
| Rondo | *Dussek,* Op. 20, No. 1 | 128 |
| Loss | *Gurlitt, C.* | 131 |
| Jolly Huntsman | *Merkel, Gustav,* Op. 31, No. 2 | 132 |
| The Wild Horseman | *Schumann,* Op. 68. | 133 |
| Rondo alla Turca | *Burgmüller, Frederic,* Op. 68, No. 3 | 134 |
| Six Easy Variations on a Swiss Song | *Beethoven* | 139 |
| Little Rogue | *Hofmann, Heinrich,* Op. 77, Book 1, No. 1 | 143 |
| Flora's Polonaise | *Spindler, Fritz,* Op. 93, No. 1 | 144 |
| Playing Tag | *Loeschhorn, A.,* Op. 96, No. 11 | 145 |
| Christmas Tree | *Gade, Niels W.,* Op. 36, No. 8 | 148 |
| Tarantelle in A | *Loeschhorn, A.* | 150 |
| March | *Scharwenka, Xaver,* Op. 62, No. 1 | 154 |
| Curious Story | *Heller, Stephen* | 156 |


## THIRD GRADE SECTION


| | |
|---|---|
| Preparatory Exercises (For Acquiring Independence and Equality of Fingers) | 158 |
| Special Exercises (For Perfecting the Passing Under of the Thumb, and Crossing Over of the Fingers) | 167 |


### STUDIES


| | | |
|---|---|---|
| Duvernoy (adapted) | Op. 120 | 170 |
| Le Couppey | Op. 20 | 171 |
| Bertini | Op. 29, No. 6 | 172 |
| Bertini | Op. 29, No. 3 | 173 |
| Krause | Op. 2, No. 7 | 174 |
| Le Couppey | Op. 20 | 176 |
| Duvernoy | Op. 120, No. 8 | 177 |
| Berens | Op. 61, No. 1 | 178 |
| Czerny | Op. 636, No. 2 | 179 |
| Heller | Op. 45 | 180 |
| Czerny (adapted) | Op. 821, No. 33 | 181 |
| Czerny | Op. 821, No. 35 | 181 |
| Lemoine | Op. 37, No. 49 | 182 |
| Bertini | Op. 29 | 183 |
| Czerny | Op. 821, No. 43 | 184 |
| Berens | Op. 61 | 184 |
| Berens | Op. 61, No. 9 | 186 |
| Berens | Op. 61 | 188 |
| Bertini (arranged from) | Op. 29 | 189 |
| Hasert | Op. 50, No. 1 | 190 |
| Döring | Op. 8 | 192 |
| Czerny | Op. 636, No. 12 | 195 |
| Czerny | Op. 299, No. 7 | 196 |
| Heller | Op. 45, No. 15 | 198 |
| Czerny | Op. 821, Nos. 107 and 108 | 199 |
| Hasert | Op. 50 | 200 |
| Czerny | Op. 299, No. 12 | 202 |
| Czerny | Op. 821, No. 76 | 203 |

| | | PAGE |
|---|---|---|
| Loeschhorn | Op. 38, No. 23 | 204 |
| Czerny | Op. 299, No. 25 | 206 |
| Czerny | Op. 299 | 208 |


## PIECES


| | | |
|---|---|---|
| Norse Song | *Schumann,* Op. 68, No. 14 | 210 |
| Wächterlied | *Grieg,* Op. 12, No. 3 | 211 |
| Coquetry | *Reinhold, Hugo,* Op. 56, No. 3 | 212 |
| Knight Rupert | *Schumann,* Op. 68, No. 12 | 214 |
| The Mill | *Jensen, A.* | 216 |
| Nocturne | *Field, John* | 220 |
| Barcarole | *Gade, Neils,* Op. 19 | 223 |
| Minuet in E Flat | *Mozart* | 226 |
| Valse Aerienne | *Spindler, Fritz,* Op. 148 | 229 |
| Menuetto | *Scharwenka, Philipp* | 233 |
| Song of the Ploughman | *Bachmann, G.* | 235 |
| Saltarello | *Schmoll, A.,* Op. 50, No. 19 | 239 |
| Elfin Dance | *Grieg, Evard,* Op. 12, No. 4 | 241 |
| Six Easy Variations | *Beethoven* | 243 |
| Mazurka | *Moszkowski, Moritz,* Op. 10, No. 3 | 250 |
| Prélude | *Chopin, F.,* Op. 28, No. 6 | 252 |
| Prélude | *Chopin, F.,* Op. 28, No. 7 | 253 |
| Swedish Wedding March | *Söderman, A.* | 254 |
| Gavotte | *Bach, J. S.* | 257 |
| Impromptu in A Flat | *Schubert, Op.* 142, No. 2 | 258 |
| Scarf Dance | *Chaminade, C.* | 261 |
| Ochsenmenuett | *Haydn, Joseph* | 263 |
| Au Matin | *Godard, B.,* Op. 85 | 265 |
| The Nun | *Couperin, F.* | 269 |
| Turkish March | *Mozart* | 273 |
| Menuetto | *Schubert, Franz* | 277 |
| Bagatelle | *Beethoven,* Op. 33, No. 6. | 279 |
| Spring Song | *Mendelssohn* | 281 |
| Valse | *Chopin, F.,* Op. 64, No. 1 | 285 |
| Nocturne in E Flat | *Chopin, F.,* Op. 9, No. 2 | 289 |


## SELECTED FOURTH GRADE STUDIES


| | | |
|---|---|---|
| Cramer | | 292 |
| Cramer | | 294 |
| Bach (Invention) | | 296 |
| Bach (Invention) | | 297 |
| Cramer | | 298 |
| Cramer | | 300 |
| Cramer | | 302 |
| Cramer | | 304 |
| Mayer, Ch. | Op. 305 | 306 |
| Czerny | Op. 740 | 309 |
| Czerny | Op. 740 | 311 |
| Czerny (adapted) | Op. 821 | 314 |
| Czerny | Op. 740 | 315 |
| Haberbier | Op. 59 | 318 |



MOZART AND HIS SISTER BEFORE MARIA THERESA

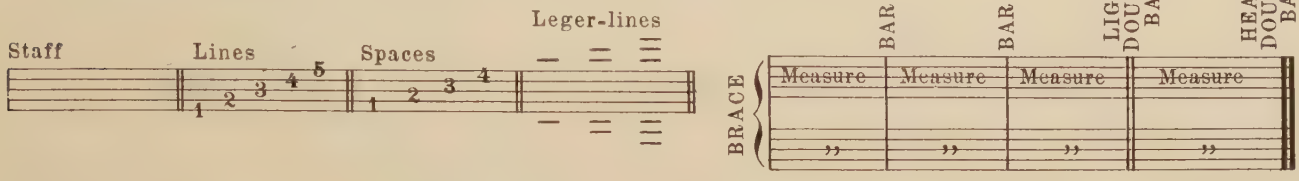
# Elementary Exercises for Beginners

Edited by Charles Dennee

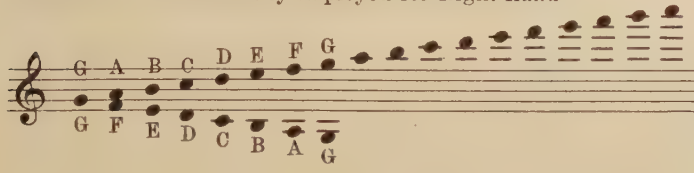
## ELEMENTS OF MUSIC

Musical notation is expressed by notes printed upon a staff consisting of five lines and four spaces with added, or leger, lines above and below to augment its scope.

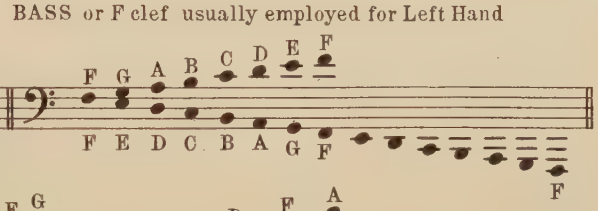
The musical alphabet consists of seven letters, A, B, C, D, E, F, G

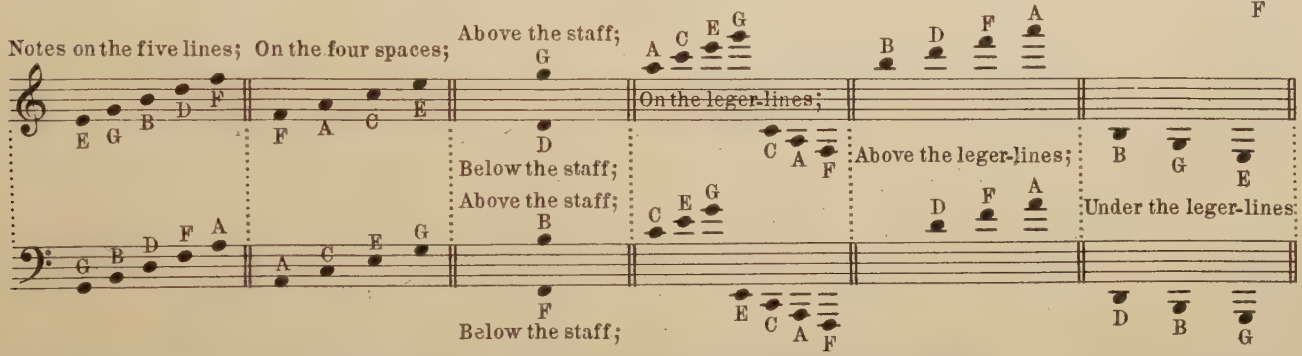



TREBLE or G clef usually employed for Right Hand

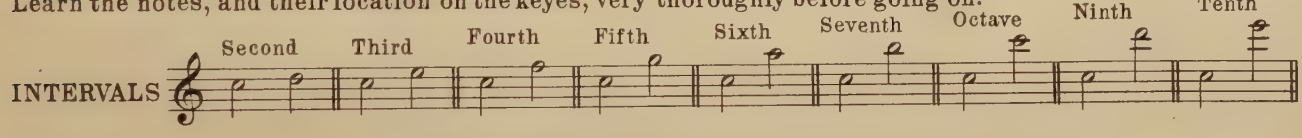



BASS or F clef usually employed for Left Hand



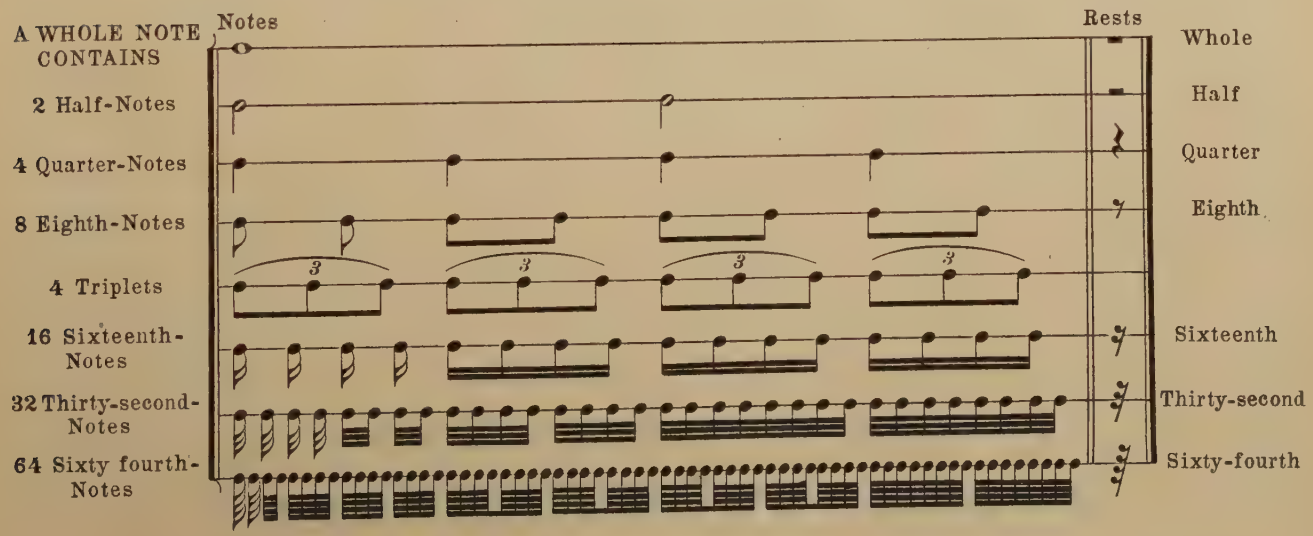




Learn the notes, and their location on the keyes, very thoroughly before going on.

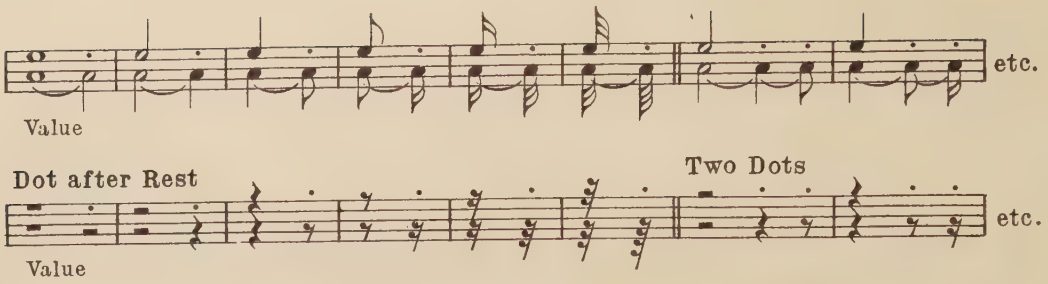



## COMPARATIVE VALUE OF NOTES

Study these values very carefully before playing any exercises.



## DOTTED NOTES

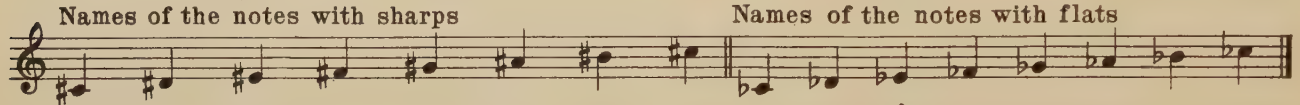



A dot always increases, by *one half,* the value of whatever precedes it, whether it be a note, dot or rest.

## ACCIDENTALS, or CHROMATIC SIGNS



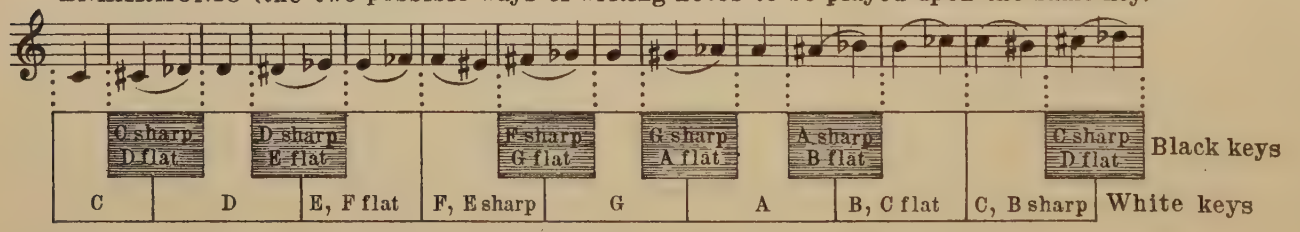

A sharp (♯) raises the pitch of a printed note a *half* step; literally, play next key above.
A flat (♭) lowers the pitch of a printed note a *half* step; literally, play next key below.
A natural (♮) restores a note to its original pitch, after it has been sharped or flatted.
A double sharp (♯♯ or ×) or a double flat (♭♭) indicates a *whole step* above, or below, printed note.





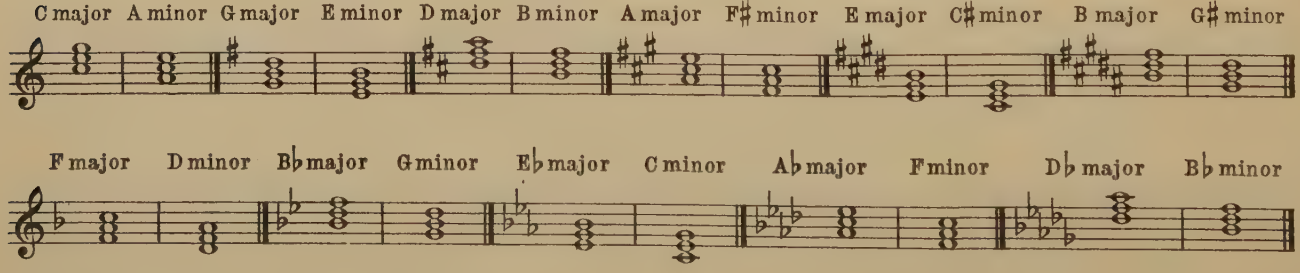


(✱) ENHARMONIC (the two possible ways of writing notes to be played upon the same key)




From one key to the *very next* key is a half step, (often called semi-tone.)
Twice this distance is a whole step; (from one key to the *2nd key above or below.)*

## KEY SIGNATURES WITH TONIC TRIADS




(✱) These notes are *enharmonically tied*

# RHYTHM

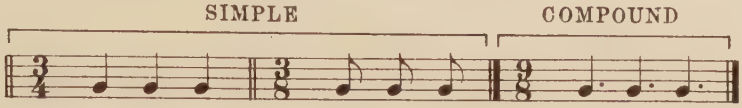
TIME SIGNATURES

SIMPLE COMPOUND



(TRIPLE RHYTHM)

SIMPLE COMPOUND



The figures standing at the beginning of a composition, after the clefs and key signature, are called the Time Signature. The upper figure denotes the number of counts in a measure, the lower figure the value of the note that fills each count. e. g. $\frac{2}{4}$ means 2 counts, each count the value of a quarter note.

A HOLD  or PAUSE  indicates that whatever stands under, or over it, is held longer than the original value. This is a matter of taste but it should be held at least twice the value of the note or rest.

RHYTHM is a regular recurrence of accents, thus establishing a sense of regular pulsation in the flow of the musical thought or expression.

TIME is the subdivision of the measures into counts, or beats, of equal length. To keep time *count aloud,* carefully spacing the words, or counts, an equal distance apart.

Time without rhythm conveys no strong impression or sense to the ear, no matter how perfectly the length of the notes or counts are observed. The whole structure of music is built upon rhythm and accents, and this is as necessary in the practising of all exercises for the development of the fingers as it is in the performance of a composition.

ACCENT is special emphasis given to certain tones in playing. There are two kinds of accent, *natural* and *artificial.*

Natural accent falls upon the 1st and 3rd counts in $\frac{4}{4}$ rhythm, the 1st count in ordinary $\frac{3}{4}$ rhythm, (and $\frac{2}{4}$ rhythm), the 1st and 4th counts in $\frac{6}{8}$ rhythm, and in compound rhythms upon the notes where it would logically fall in the simple measures, or rhythms, from which compound rhythms are derived.

Artificial accent is special emphasis upon tones other than those which call for natural accent and requires a special sign placed over or under a note to indicate that it is to receive this accent.

The signs of artificial accent are: > (ordinary accent), ∧, ∨, *sf, sfz,* or *fz, very strong* (explosive) *accents,* and — pressure accent. The sign $\overline{-}$ indicates a *pressure* accent in which the tone is not held quite the full value of the note *(non legato).*

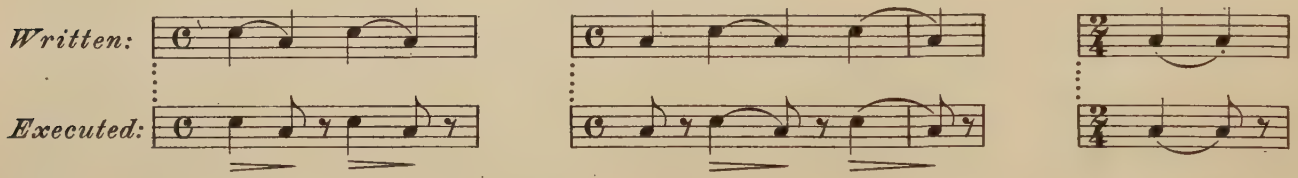
LEGATO is imparting the *full* value to each note (or tone) thus producing a smooth, connected effect in playing a succession of tones. In other words each tone is to be sustained *until the next tone begins,* without the slightest break or detaching between them.

A SLUR  is a curved line extending over two or more *different* notes. It is primarily an indication that all the notes under it are played legato, though it has further significance in marking the phrasing of a composition.

If a slur ends on the first note of a group, count or measure, that note is usually shortened in *held* value. Tied notes, dotted notes and half notes are an exception to this rule.

A SHORT SLUR occurs over *two* notes of different name and pitch. The first note receives an accent and the second is played softly and receives only one half its printed value, the other half of its value constituting rest, or silence.

EXAMPLES




If the last note of the slur has a dot over it, the note is to be very short; approximately one quarter of its printed value.

A TIE  is a curved line connecting two *consecutive* notes, of the same name and pitch, into one continuous tone, the first note being played and the key held down *through* the full value of *both notes.* If either of the two notes has a dot over it the sign is a slur, not a tie, and both notes are played.

REPEAT MARKS— Two dots standing before a double bar indicate a repetition of the composition from the beginning; ex.  But, if this is preceded by another double bar with dots *after* it, the repetition begins from this point instead of the beginning; ex. 

*8va*----------, or *8*---------- placed over notes indicates that these notes are to be played an octave higher than they are written.

*8va bassa* placed under the staff indicates that the notes over it are to be played an octave lower.

*Con 8.* indicates that *an octave* is to be played instead of a single note; the thumb playing the printed note and the little finger *(simultaneously)* its octave.

*D. C.*, *Da Capo*, or *D. C. al Fine*, placed at the end of a composition or movement, indicates that the player should go back to the beginning and play the composition through again to the word *Fine*, or the sign 𝄐 placed over a double bar, both of which indicate the close or finish.

*D. S.*, or *Dal Segno* means return to the sign 𝄋 and play through to the end of the composition as indicated by the word *Fine* or the sign 𝄐 over a double bar.

## TRIPLETS

A TRIPLET is a group of three notes with an italic (or *slanting*) figure *3* over or under it. In such a case the three notes are played in the value of *two similar notes*. Ex.  are played in the value of 𝅗𝅥 or ♩ ♩, and  are played in the value of ♩ or ♫.

In playing triplets the first note should receive a slight accent. If an entire movement, or passage, is in triplets, the figure *3* is sometimes written over the first measure groups only, it being understood thereby that the following groups are triplets.

This form of writing comes under the head of artificial grouping. There are other forms of artificial grouping,  ,  ,  etc. the performance of which is generally obvious.

## MARKS USED TO INDICATE DEGREES OF FORCE

*p* – *(piano)* soft — *pp* – *(pianissimo)* extremely soft — *mf* – *(mezzoforte)* moderately loud — *mp* – *(mezzopiano)* louder than *p*, softer than *mf* — *f* – *(forte)* loud — *ff* – *(fortissimo)* extremely loud.

## SIGNS FOR VARYING EFFECTS OF THE ABOVE MARKS

Crescendo *(cresc.)* — gradually increase the force; also indicated by this sign: 

Diminuendo *(dim.)* — gradually decrease the force; also indicated by this sign: 

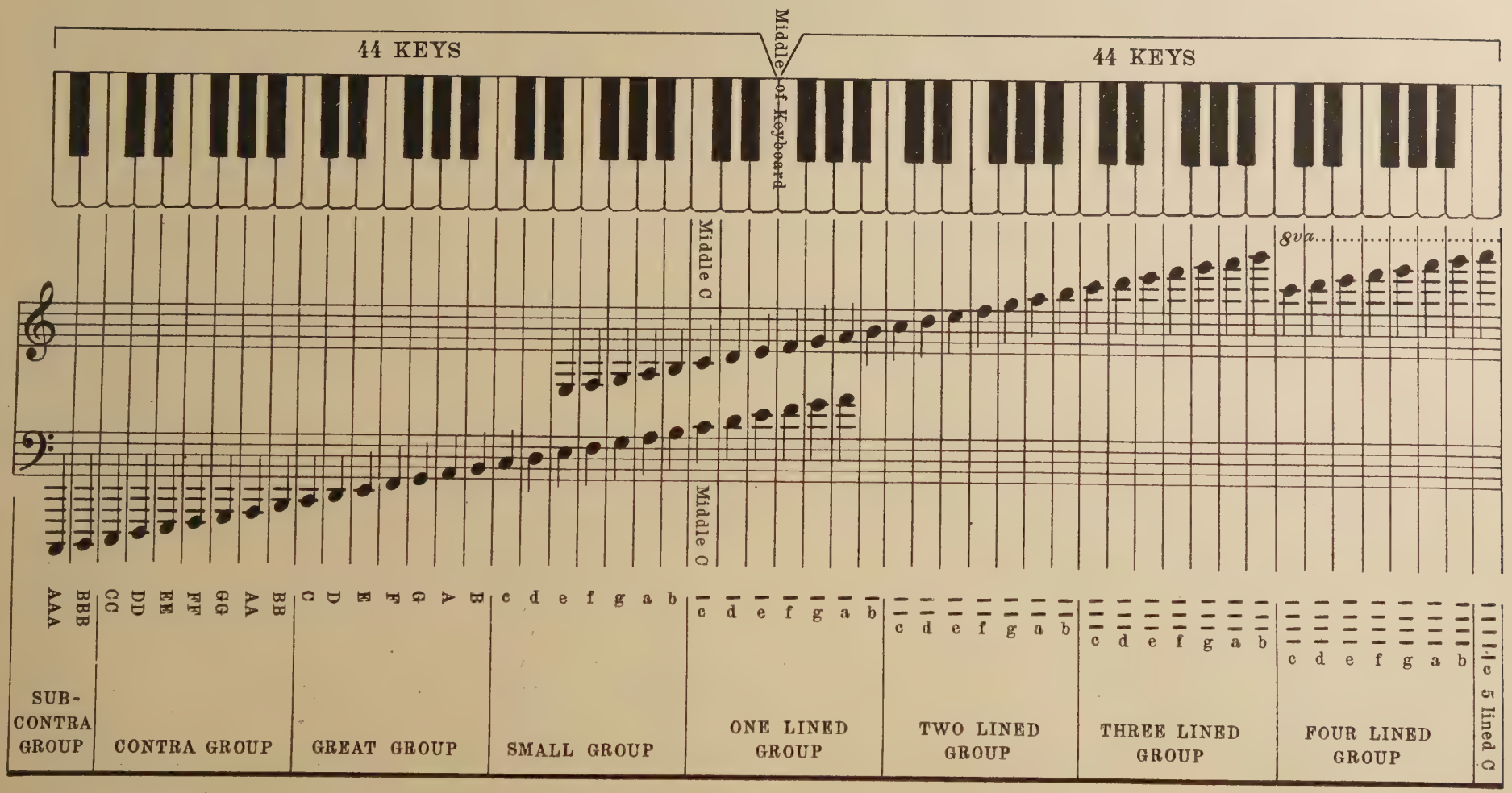
A Swell, or combined *cresc.* and *dim.*, is indicated thus: 

For further instruction in signs and marks of speed etc. study the table given at the end of *1st Grade Section* of the book.

# THE KEYBOARD OF A MODERN 7⅓ OCTAVE PIANOFORTE

Showing the staff notation for each white key, and the subdivision of the keyboard into groups (sometimes called octaves)

The letters show the manner of marking names of notes in each group if desired



## POSITION AT THE PIANOFORTE

The player should sit upon a chair *(preferably)* or stool, high enough to bring the elbows on a horizontal line with the tops of the white keys. The elbows should be a trifle in front of the front line of the body. The wrist should be *slightly* lower than the knuckles and the fingers curved so that they strike upon the cushion at the end of each finger; the palm of the hand slightly arched. The knuckles will then be *slightly* raised; they should never be depressed, nor should they be pushed or forced up to an awkward or pronounced elevation in playing the fingers.

The fingers should *lift from the knuckle joint,* and play with a quick, easy stroke, moving on the knuckle, without any assistance from the hand or arm.

The muscles of the arm should be supple,(as should the wrist) but always *supported,* and never allowed to drag or pull upon the keys.

The unoccupied *(or non playing)* fingers should be kept lifted while any one finger is holding a key, and *that* finger should be immediately lifted up into the position of the other fingers the instant it releases a key, this occurring as a new key is struck by another finger, or at a rest. These conditions are modified in many cases by the requirements of more advanced playing, but are imperative throughout the early stages of development.

Never stiffen or strain the muscles, and do not attempt force or power until the fingers are under full control, in easy, free motions at a moderate degree of force, even though the tone is only piano or pianissimo at first.

## THE USE OF TREBLE AND BASS CLEFS

The editor can not agree with those methods or instruction books in which the use of the Bass Clef is delayed. Common sense would seem to dictate the association of the Bass Clef with the left hand from the very beginning of study, as this clef predominates in all music for the notation of the lower, or left hand staff.

The use of the Treble Clef in the left hand is an exception to the rule, as is the use of the Bass Clef for the right hand. Both exceptions occur frequently, but the fundamental principle stated above is necessary to avoid confusion. If the left hand starts playing from Treble Clef notation it is a difficult task to change later to the Bass Clef, and the pupil is puzzled and confused as a result of this. In such instances it is unlearning something which has become fixed in the mind, by practice and association, and substituting a new method of reading. This is much more difficult than it is to learn, and practise, the Bass Clef from the very first.

## NOTE WRITING PRACTICE

The pupil should procure a music blank book and spend considerable time each day writing notes and rests of different values, with the names written over them. Also write the seven letters of the musical alphabet in every conceivable order and then place the proper note under each letter, both on the staff and on leger lines above and below.

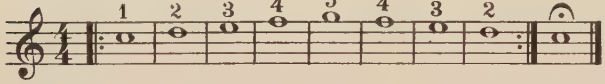
This writing practise is invaluable for becoming thoroughly familiar with the notes and their values.

## EXERCISES FOR FINGER DEVELOPMENT AND CONTROL

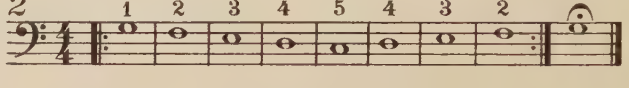
Practise very slowly and strictly observe the correct and precise motions of the fingers. Be sure that the fingers are kept curved at all times, never allow them to straighten out or curl in when they lift.

1 *Right Hand*

Count four

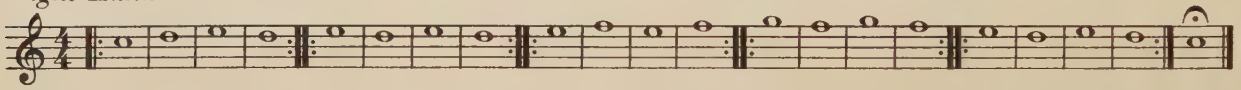



2 *Left Hand*



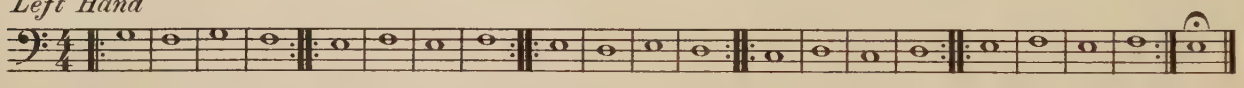

The fingers are numbered 1 2 3 4 5, the thumb is 1 and the little finger is 5.

3 *Right Hand*



The pupil should write the correct fingering over the notes in following exercises, but first learn the names of the notes and the proper keys.

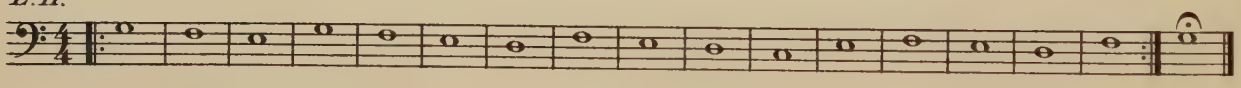
4 *Left Hand*



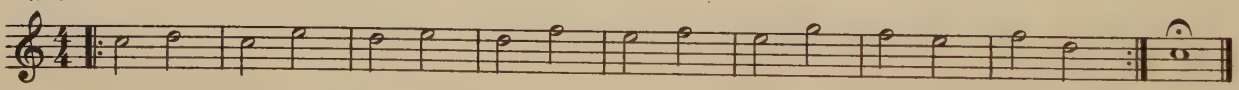
5 *R.H.*



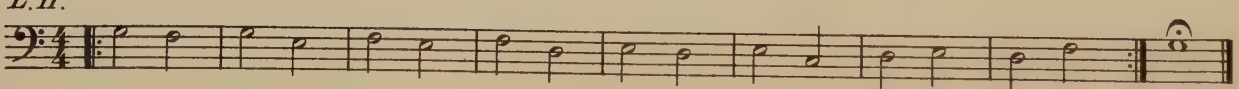
6 *L.H.*



7 *R.H.*



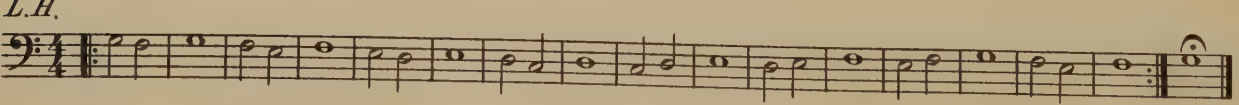
8 *L.H.*



9 *R.H.*



10 *L.H.*



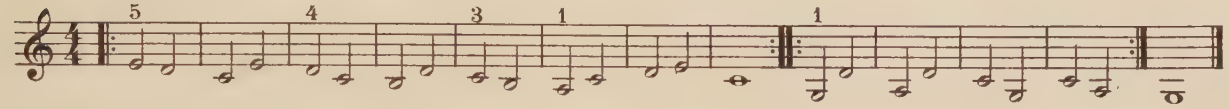
## LEGER LINES BELOW THE STAFF

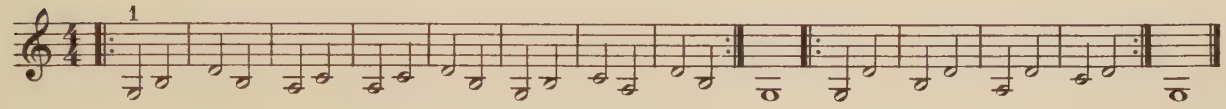
for the right hand.

11



12





The following pages present considerable apparent repetitions in the general character of the exercises, but this is necessary, to ensure correct reading and the thorough adjustment of the fingers to the keys, before going on to the more difficult part of the grade.

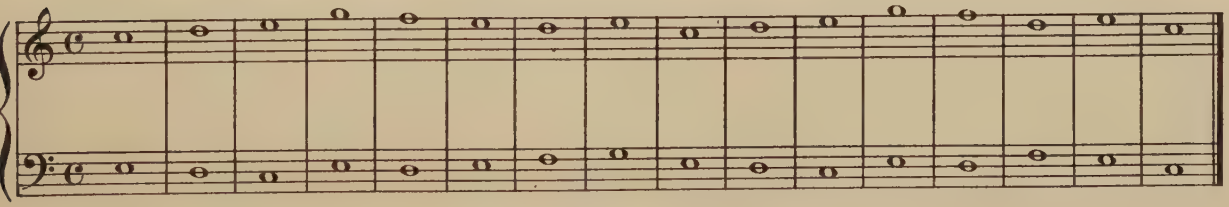
Practise with each hand alone, then together, slowly and with careful attention to lifting and striking the fingers in the proper manner.

Count aloud, 4 equal counts to each measure. Write the fingering.

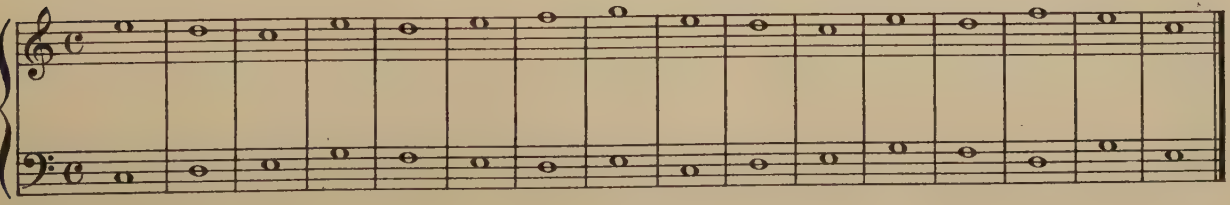
13



14



15



Write the proper fingering

16

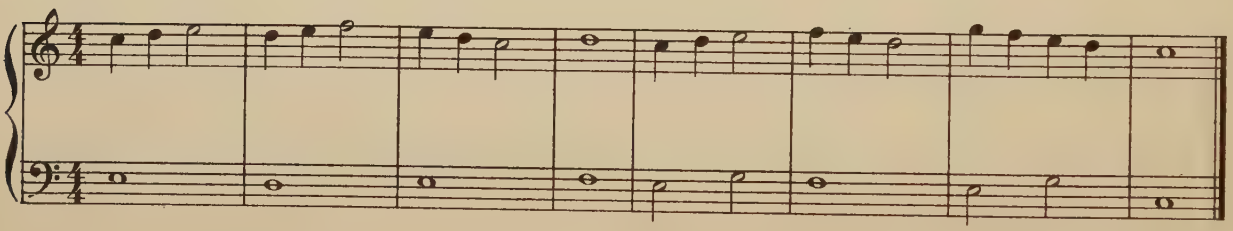
17



18

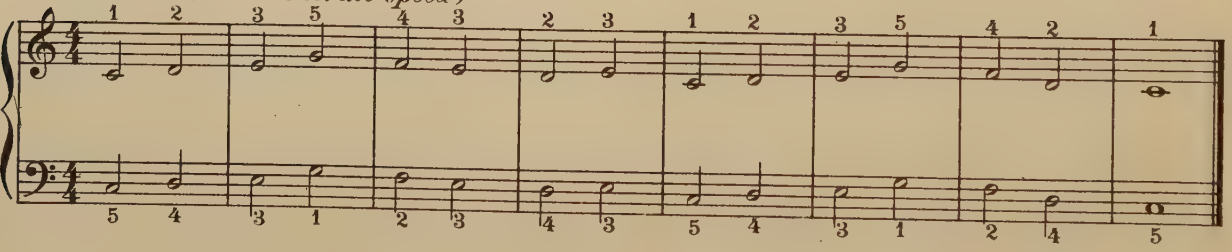


19



Moderato *(at a moderate speed)*

20




21



22



Moderato

23



Moderato

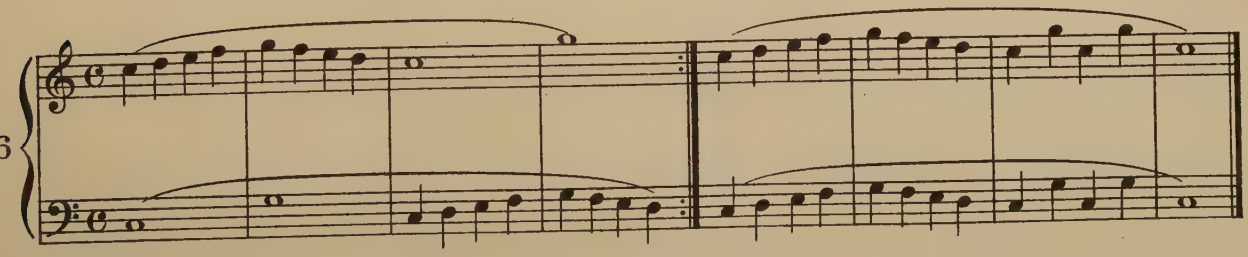
24



25



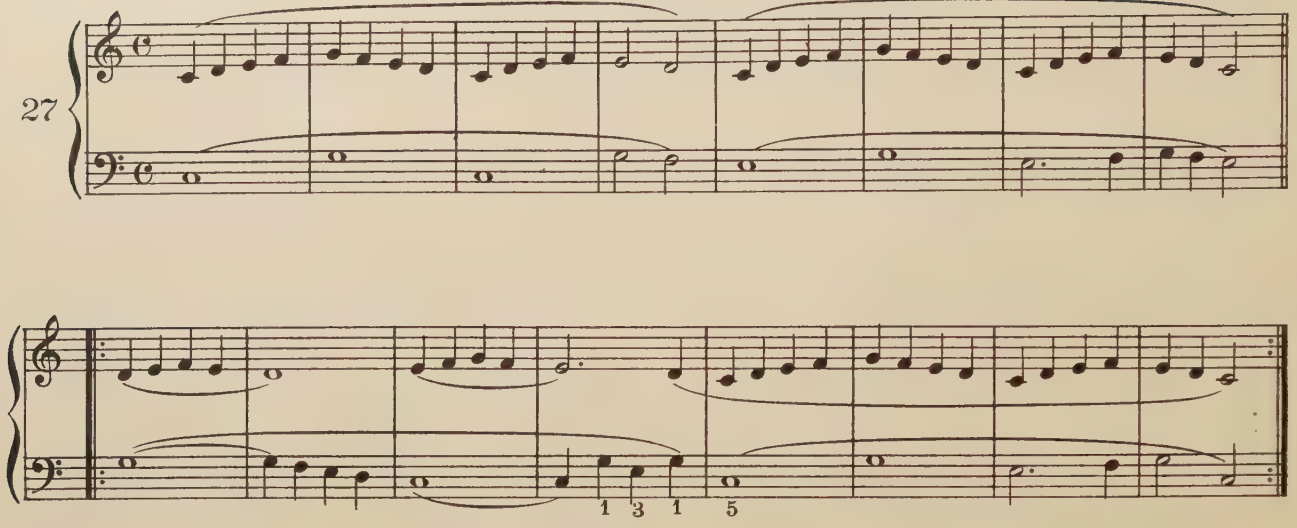
26



Moderato.

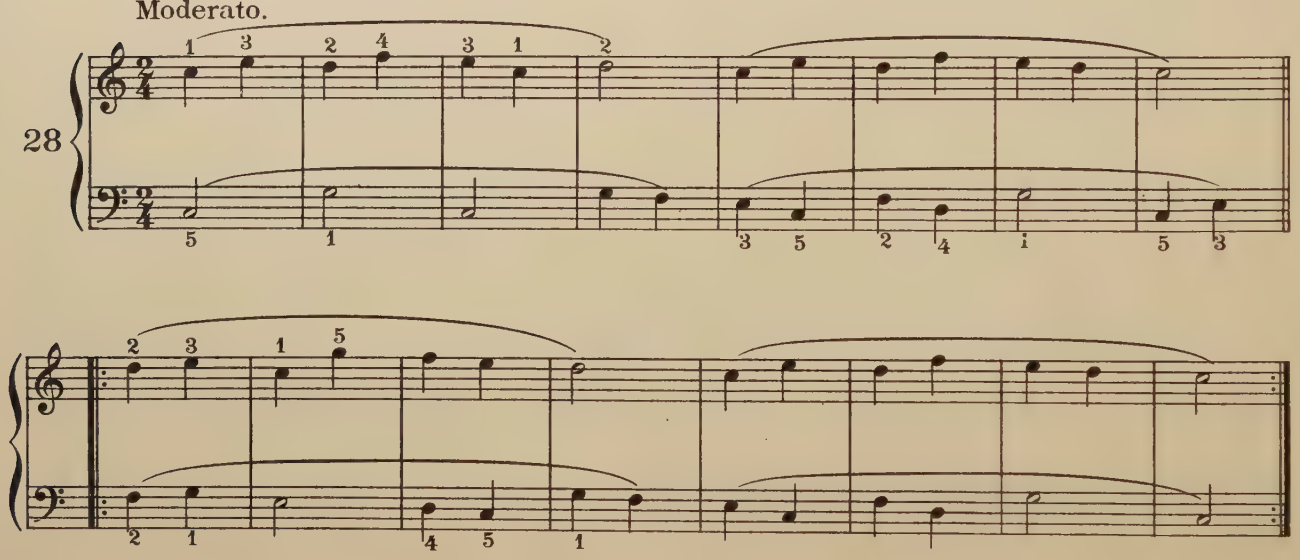
Write in the correct fingering. Notice the dotted notes and use of the tie.

27



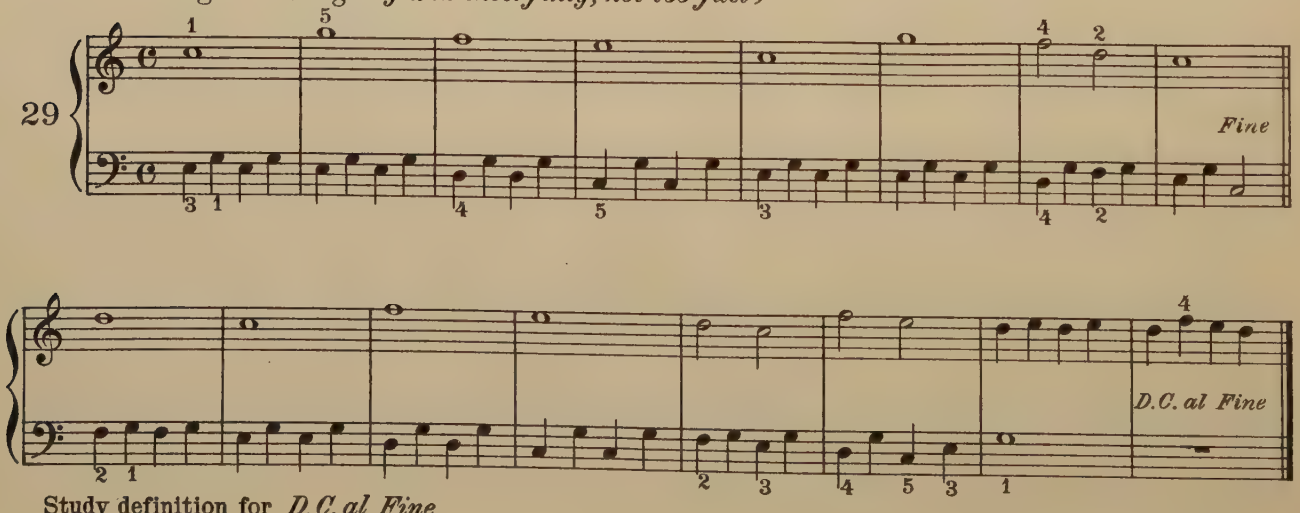
Moderato.

28



Allegretto. *(brightly and cheerfully; not too fast)*

29



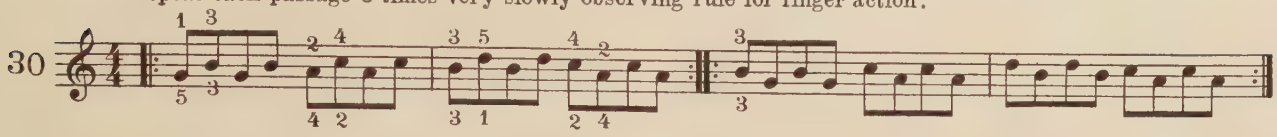

Study definition for *D.C. al Fine*

## FINGER EXERCISES IN 8th NOTES

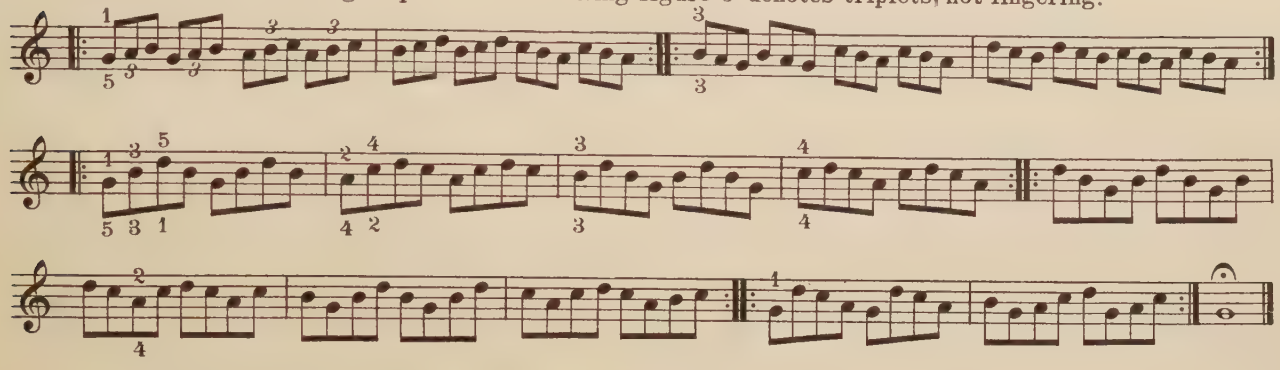
Simple transposition; play the left hand an octave lower using fingering under notes.

Repeat each passage 8 times very slowly observing rule for finger action.

30



Observe rule for accenting triplets. The slanting figure *3* denotes triplets, not fingering.



## EXERCISES FOR ELEMENTARY HARMONY AND ARPEGGIOS

(Also for the study of triplets)

31



32



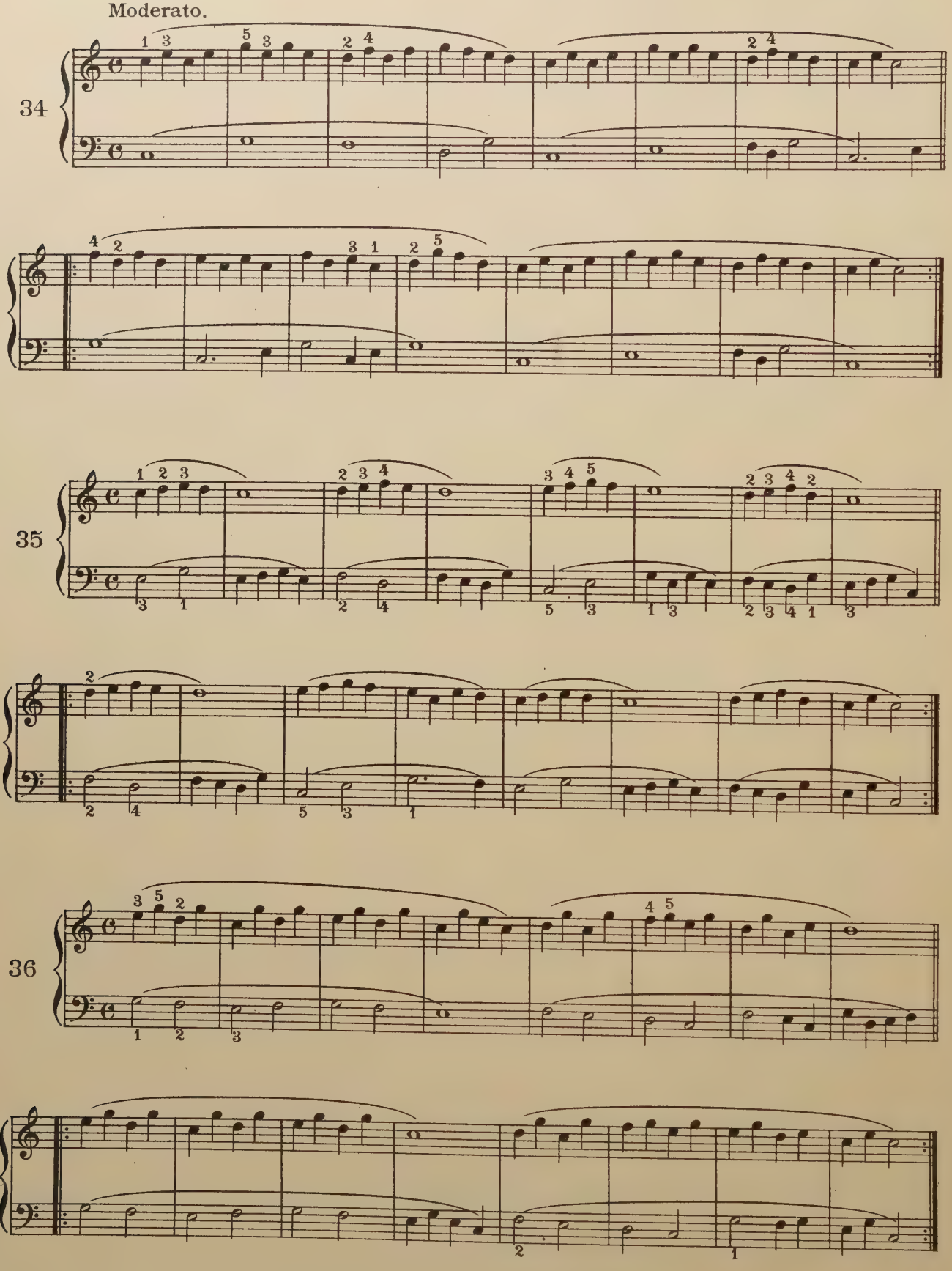
33



To make all the fingers of both hands of equal strength and independence, practice the above exercises with each hand alone and then with both together, continually; being careful that the touch is not constrained in any way. Particularly see that the hands are held well over the keys, that the fingers act promptly both in striking and lifting.

# LITTLE PIECES FOR INDEPENDENCE BETWEEN THE HANDS

Moderato.



## LEGER LINES ABOVE THE STAFF

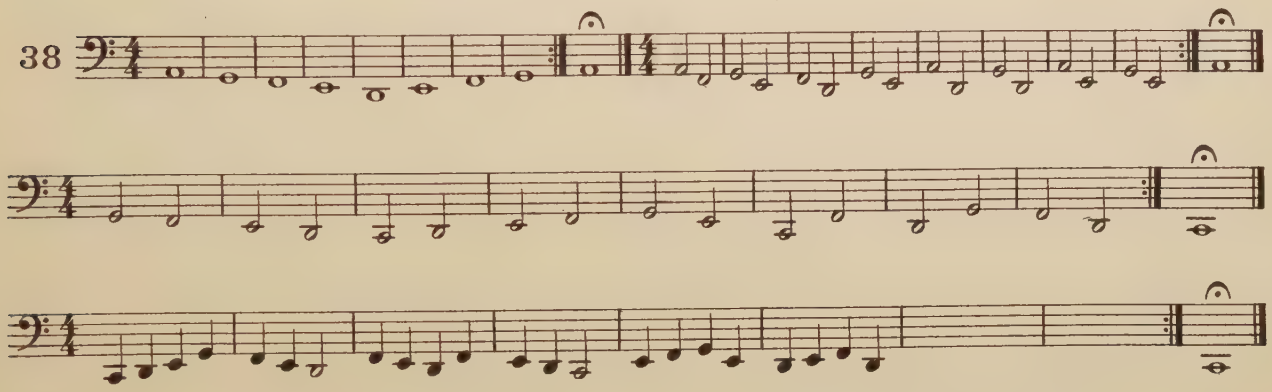
(IN THE BASS CLEF)

37



## LEGER LINES BELOW THE STAFF

38

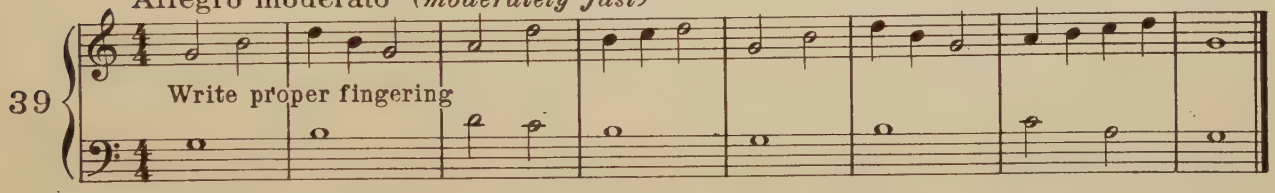


## FIVE LITTLE RECREATIONS IN NOTE VALUES

C. FREDRIC

Allegro moderato *(moderately fast)*

39



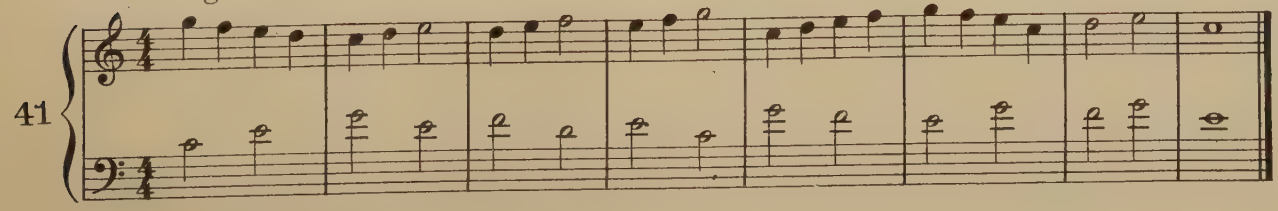

Allegro moderato

40



Allegretto

41



Allegretto

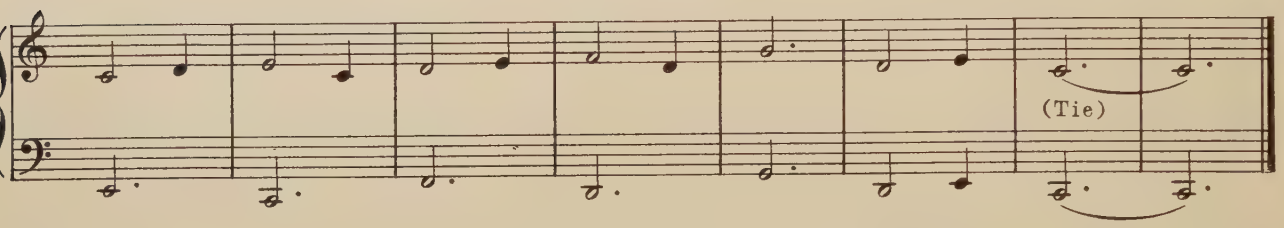
42



Allegretto

43






## Answering Voices

44




## Little Canon

**Canon is the imitation (or reproduction) in one hand, of what has previously been played in the other hand.**

45




## Imitation

46



# Morning Recreation

Moderato

47



Write fingering for all the notes



# The Daily Round

Moderato

48





# Song of the Toiler

Note the use of the tie

Allegretto

49





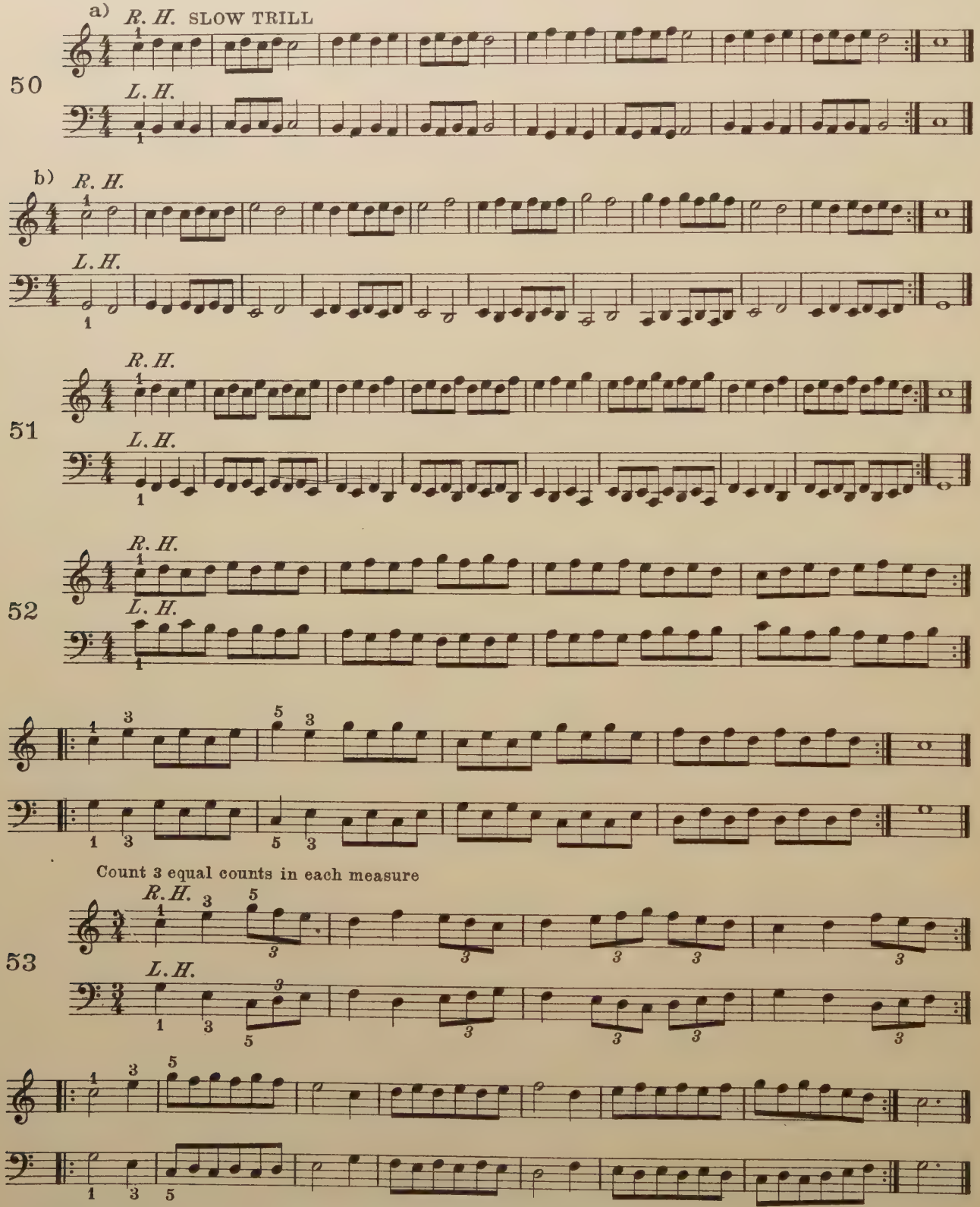
# Slow Trill Exercises

## for rhythmic practise and the development of facility

The following exercises should be practised with both hands together after they are well learned separately. Play slowly, with accurate lift and stroke of the fingers, keeping them curved at all times.

Count 4 equal counts in each measure

Practise and learn but *one* exercise at a time; do not try several at once.




Practise Nos. 54 to 58, inclusive, while practising the above exercises

Continue the practise of these exercises *throughout* the 1st and 2nd grades

# Theme and Variations

A. E. MÜLLER

Allegro moderato









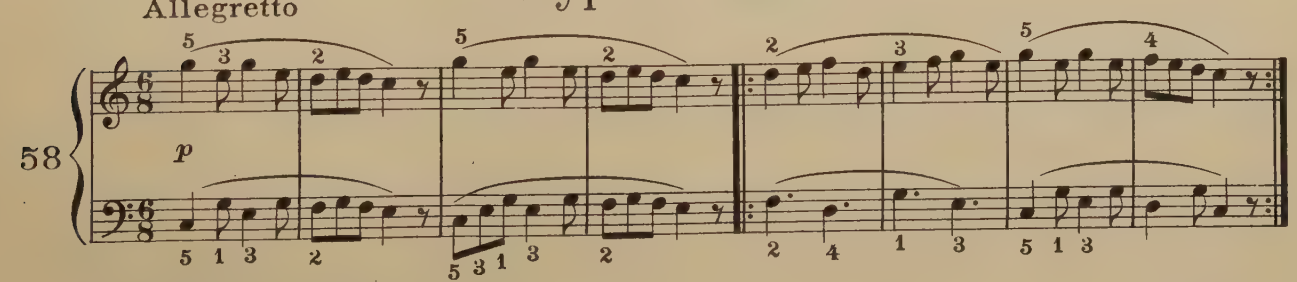

Illustrating the use of the tie and dotted notes






## Maypole Dance

Allegretto




Notice 8th rests

## Plaintive Mood

C. FREDRIC



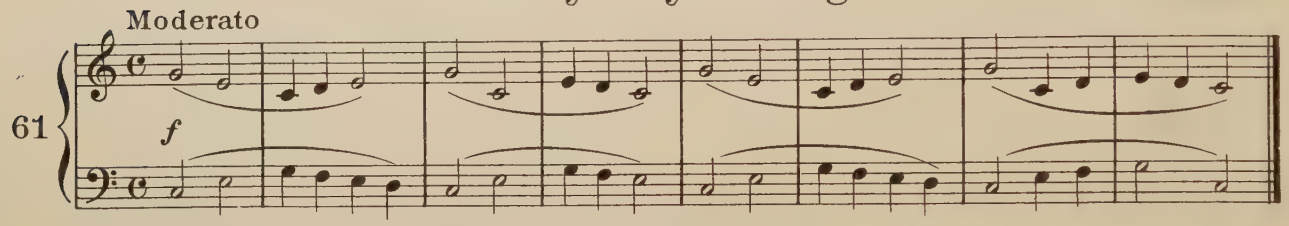

## A Little Song

C. FREDRIC




## Country Boy's Song

C. FREDRIC




## A Merry Roundelay

C. FREDRIC




## FINGER EXERCISES IN 8th NOTES






Learn the names of these notes, their location upon the keyboard and the name of the "Key-group or Octave," (see diagram of keyboard) before proceeding to the following pages. This is imperative, in order to recognize the notes, and find them upon the keyboard, without halting or puzzling over them when learning the following exercises and pieces.

64 *Right Hand* Name the notes aloud at first



## Graceful Dance

C. FREDRIC

Observe rests and signs for swell, also notation in Treble Clef for left hand.

Allegretto

65



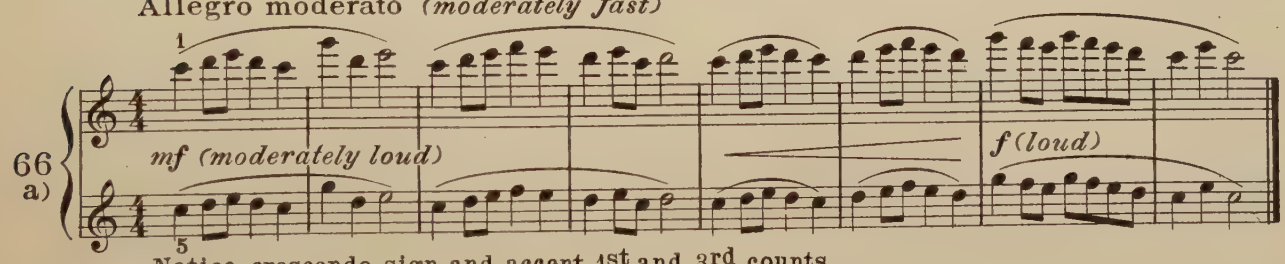

Write the proper fingering

## Fairy March

C. FREDRIC

Allegro moderato *(moderately fast)*

66 a)




Notice crescendo sign and accent 1st and 3rd counts

66 b)




N.B. To compare the notes in the G clef, with those in the F clef, which are played on the same keys.

What is the other name for G clef; for F clef?

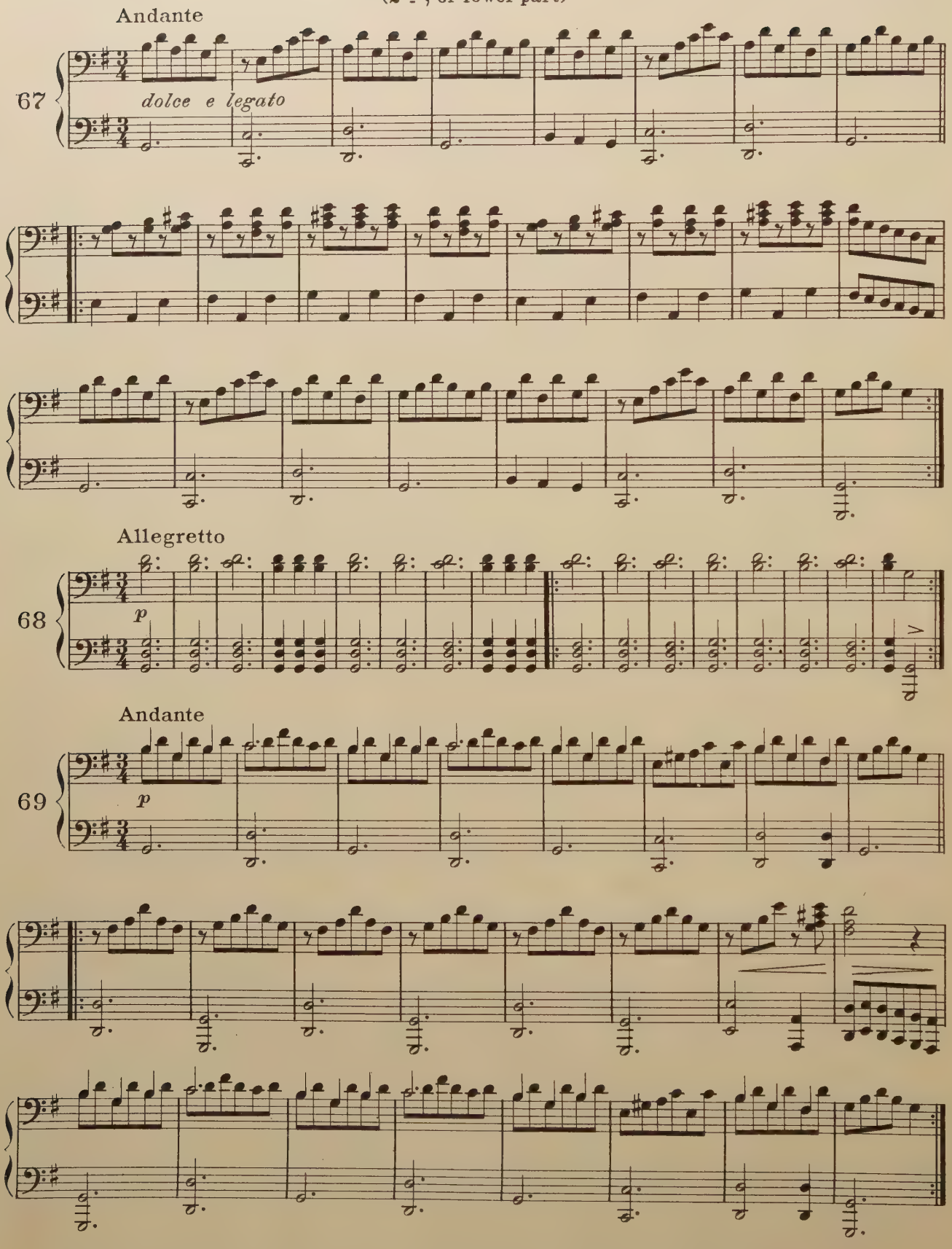
# Three Little Duets

(Two players, 4 hands)

## Secondo

(2nd, or lower part)

F. BEYER



# Three Little Duets

(Two players, 4 hands)

Pupil's Part

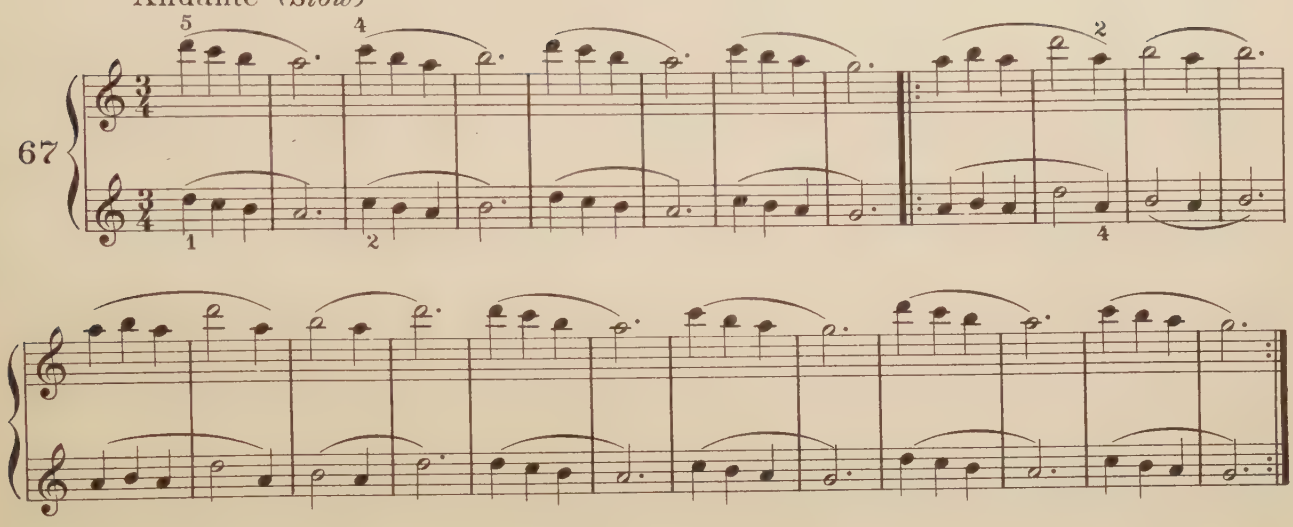
## Primo

(1st, or upper part)

F. BEYER

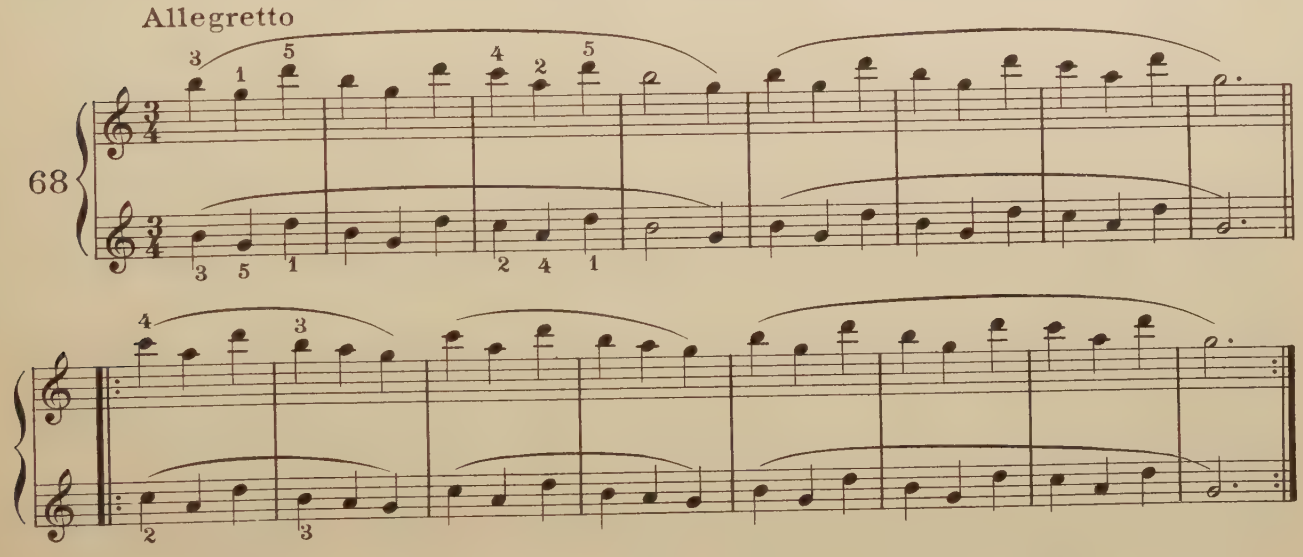
Andante *(Slow)*

67



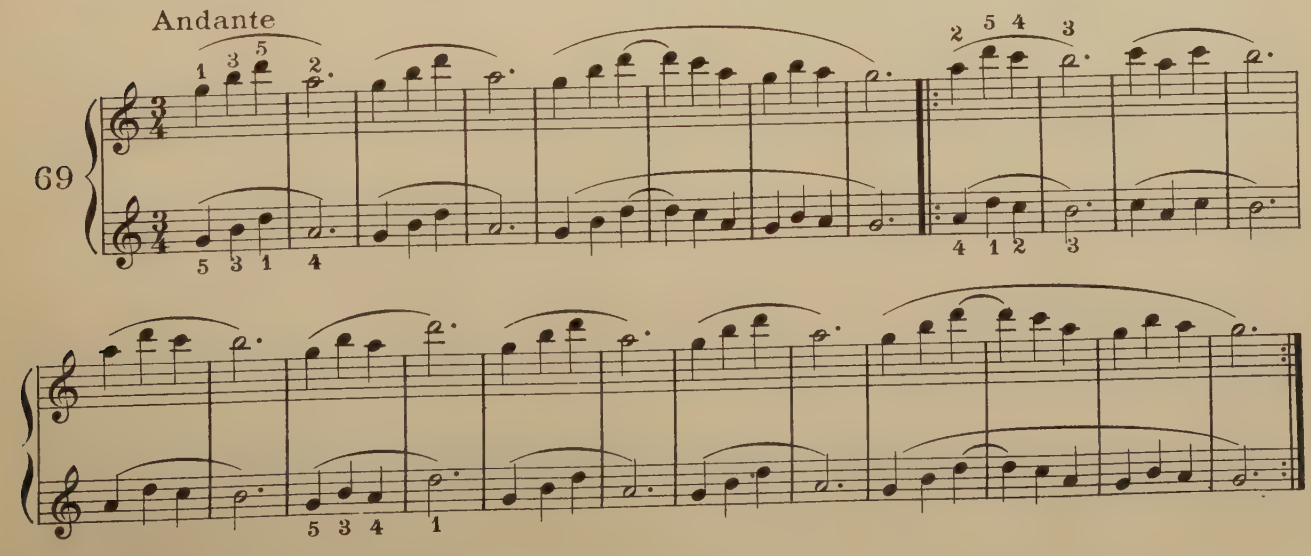
Allegretto

68



Andante

69

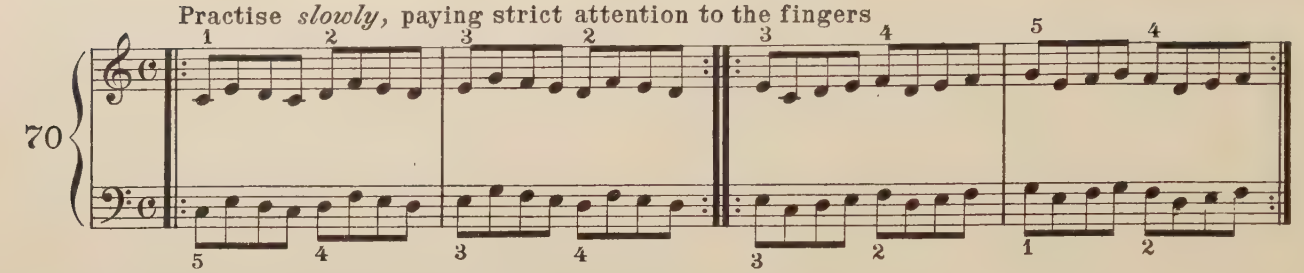


# Finger Exercises

Repeat each passage 20 times

Practise *slowly*, paying strict attention to the fingers

70



Continue practising these exercises *daily*





71





# Round We Go

Recreation

Study in dotted notes

Allegro moderato *(moderately fast)*

F. BEYER







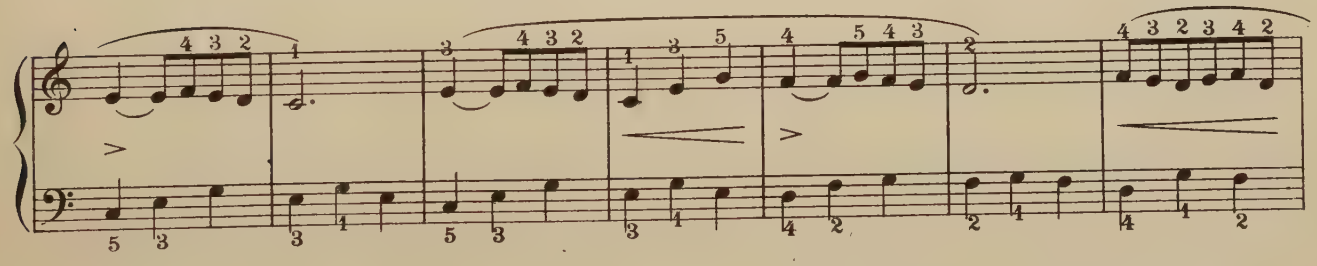
# A Little Waltz

A. EHMANT.

Allegretto.




Study the signs of force and accent very carefully.





## EXERCISES FOR EXTENDING THE HAND

beyond the five finger position

74

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

Continue practising the above exercises throughout the First Grade.

Keep the fingers curved and avoid straining or motions of any sort with the hand or arm. Play with easy, flexible muscles and do not stiffen the knuckles. Later on, in the Second Grade, transpose these exercises to other keys.

## The Whistling Farmer Boy

F. BEYER

75

Allegretto

*legato*

*dolce*

*mf*

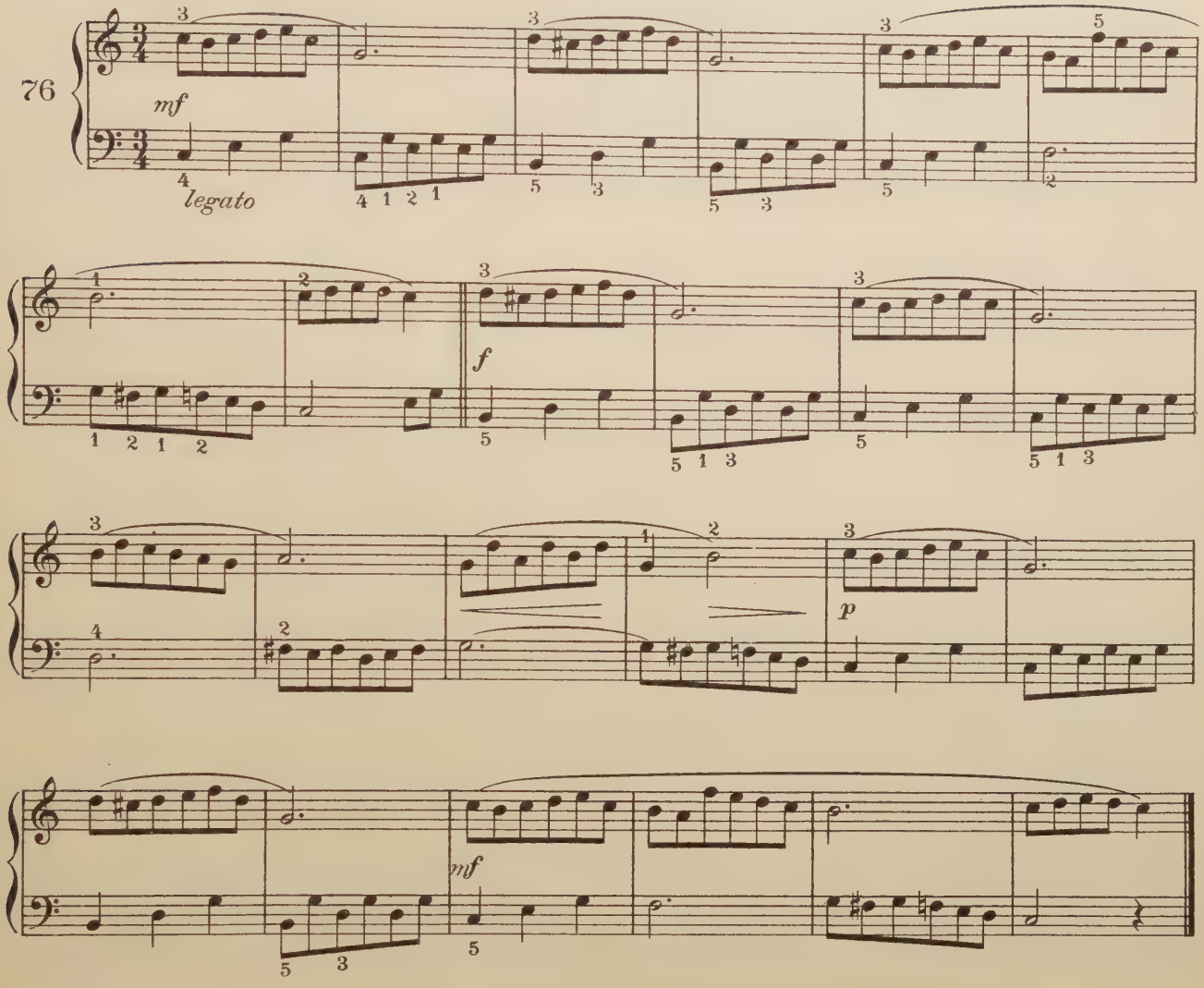
*p*

# Agile Fingers

Notice and study the sharps and naturals before beginning to practice.

Moderato

76




## EXERCISES FOR CROSSING FINGER OVER AND THUMB UNDER

Retain the curved position of fingers. Do not turn the wrist, nor push up with the knuckles.

77



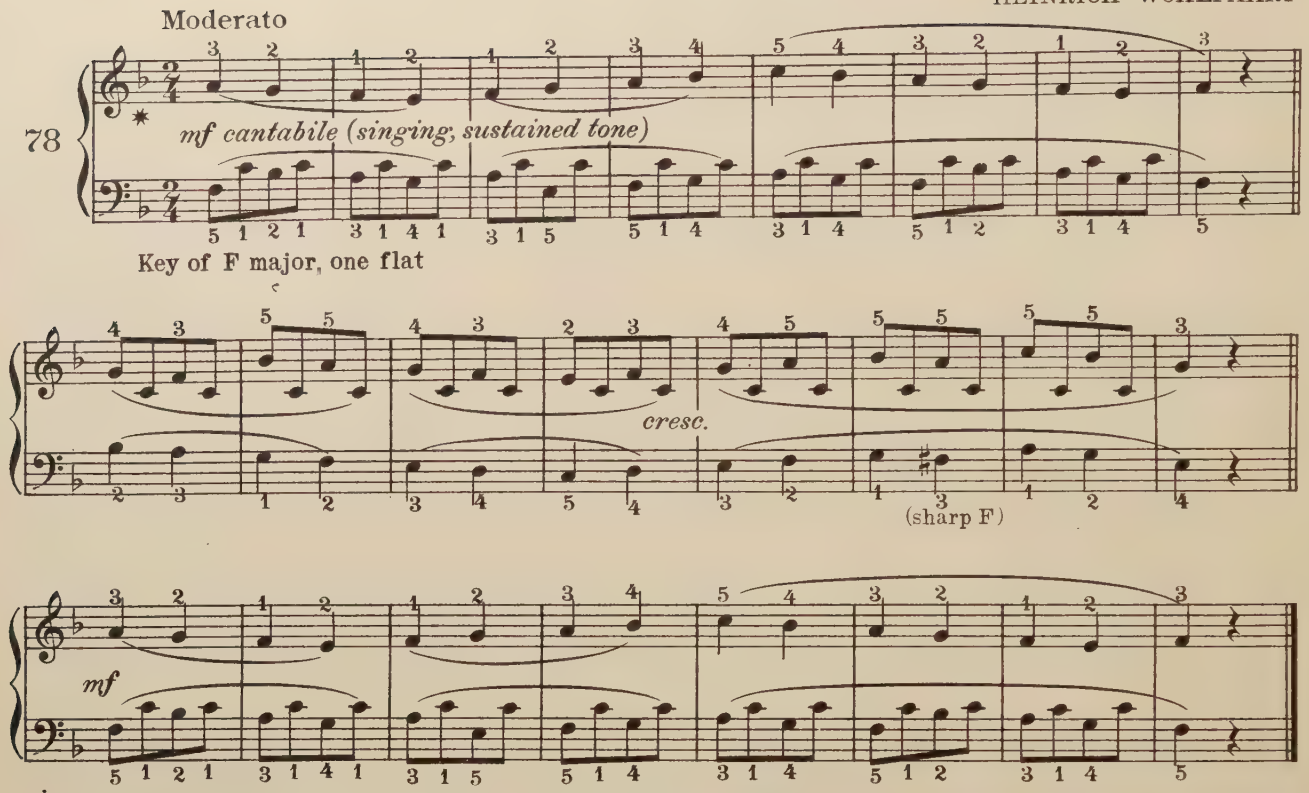

Do not practise the following until the previous exercises are thoroughly mastered.




Practice daily until thoroughly mastered.

# A Little Dialogue

HEINRICH WOHLFAHRT



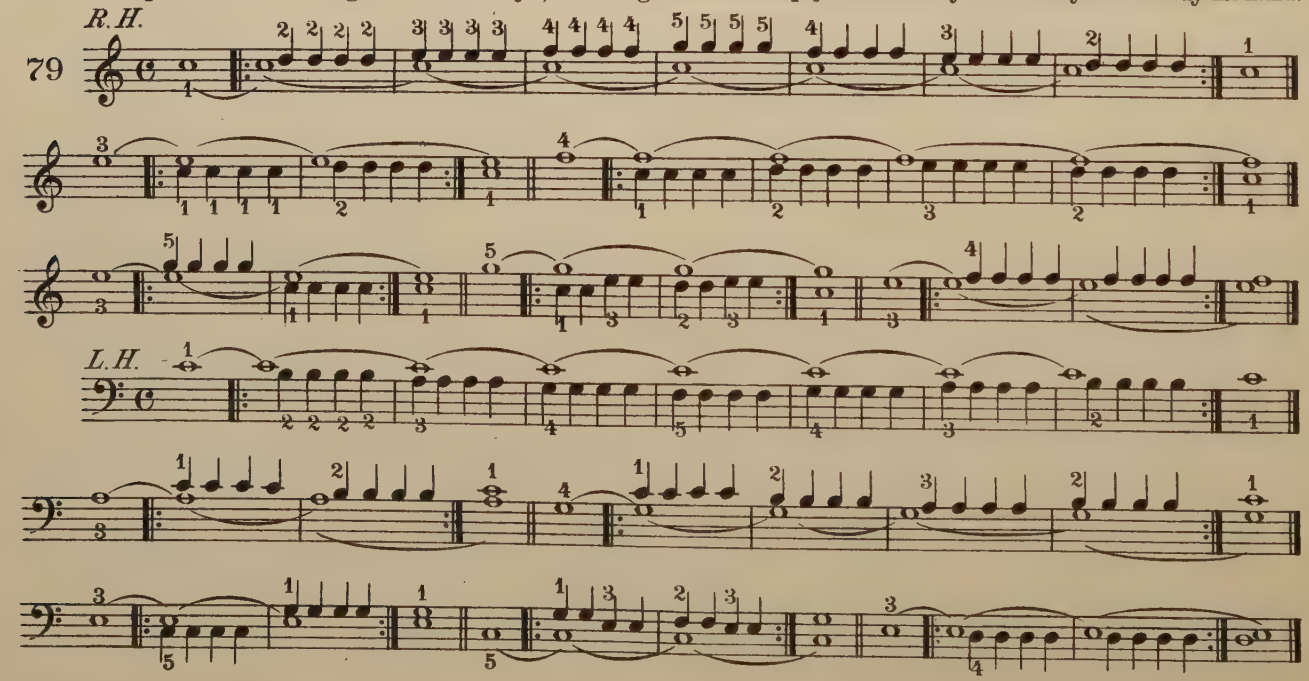

✷ The ♭ sign is placed on the line for B at the beginning of each brace to indicate that every B in the piece must be flatted. This is called the "key signature," and saves printing flats throughout the piece.

## EXERCISES FOR REPEATING NOTES WITH SAME FINGER

**also for practise in holding one key while playing others**

Practice very slowly, without forcing the tone, keeping the fingers close to the keys. The fingers must not lift high, or strike, they must move easily on the knuckles and gently take hold of each repeated key. The hand must be held quiet but without stiffness or straining.

Do not push or bear weight on held keys; the finger must simply rest easily on the keys to steady the hand.



# Round Dance

Allegretto

*legato*

C. FREDRIC

80




Write the proper fingering. Watch the sharps and study them.










## EXERCISE IN DOUBLE NOTES

81







Be sure that the double notes are played exactly together with careful, precise lift and stroke of the fingers.

## STUDY IN DOUBLE NOTES

and changing fingers on same key

Comodo *(at a convenient speed)*




Both hands must avoid jumping or pumping motions.



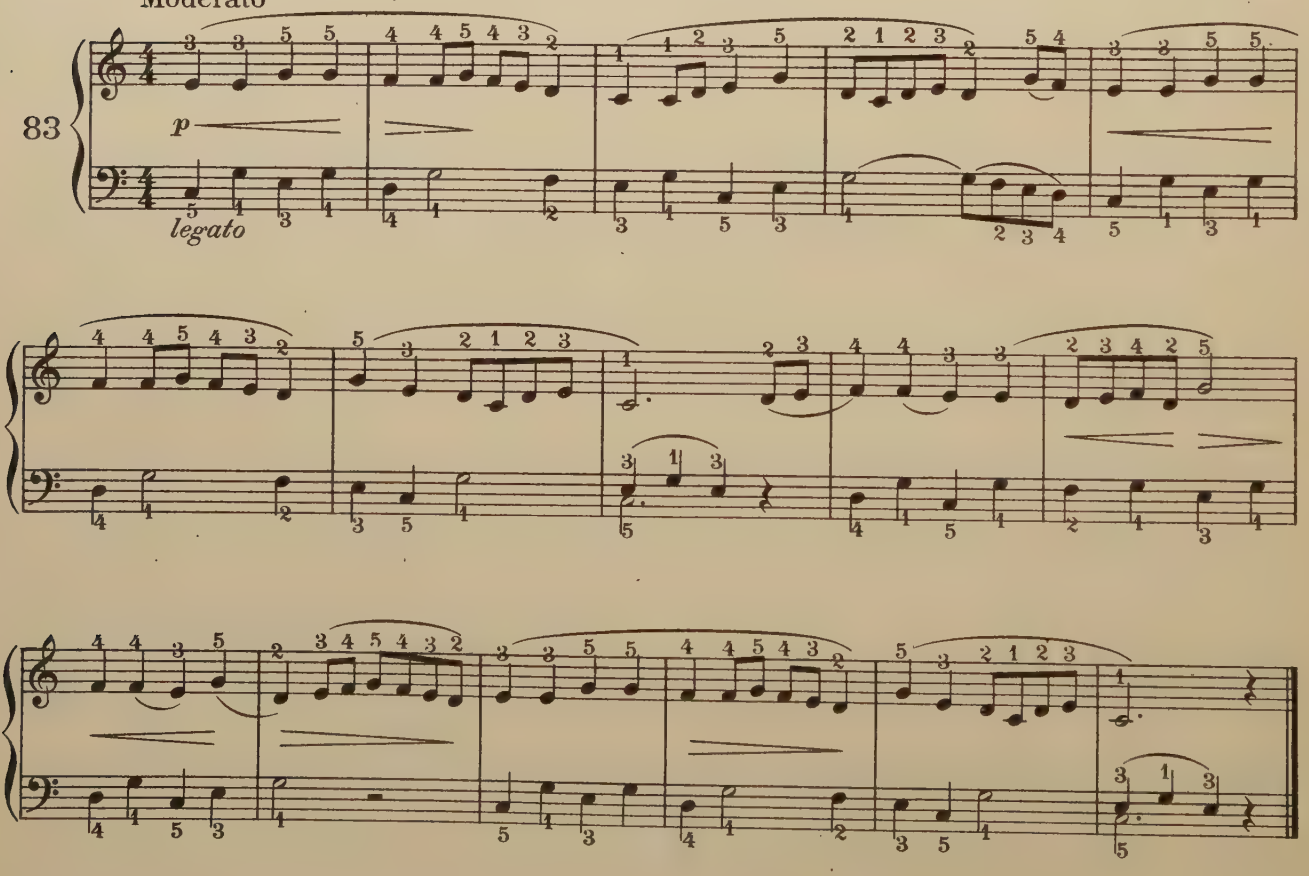

This study is in G major (one sharp.) The sharp sign at beginning each brace indicates that every F in the study is to be sharped. (See introductory remarks on sharps, flats etc.)

## Theme

Do not jump the hand on repeated notes

Moderato

A. EHMANT



# EXERCISES FOR MOVING THE HAND

along the keyboard by using same fingering on different notes

Keep the hand quiet. Do not move the wrist or arm in the slightest degree as regards pumping, or up and down motions.

84



Practise also with 1st, 2nd and 3rd and 3rd, 4th and 5th fingers.



Practise both fingerings

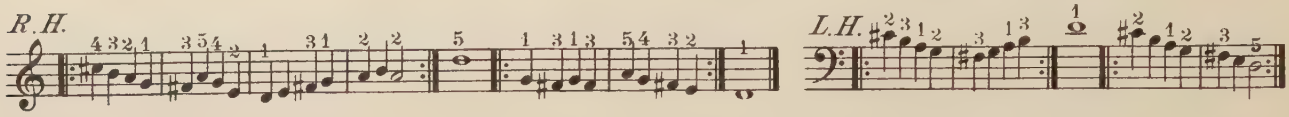






## STUDY IN LITTLE RUNS

PREPARATORY EXERCISE Refer to previous exercises for passing thumb under and fingers over







Key of D major. (2 sharps) Sharp every F and C



## A Simple Story

Notice the use of the Treble Clef for reading practise in left hand.

J. ASCHER



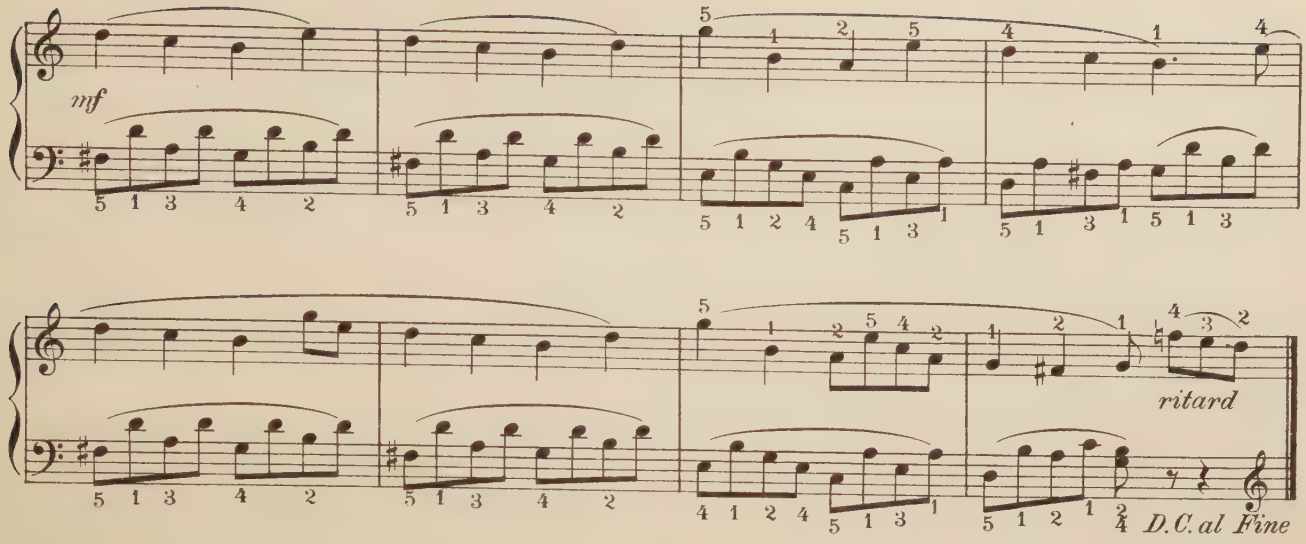

Observe the accidentals ♯ and ♭.







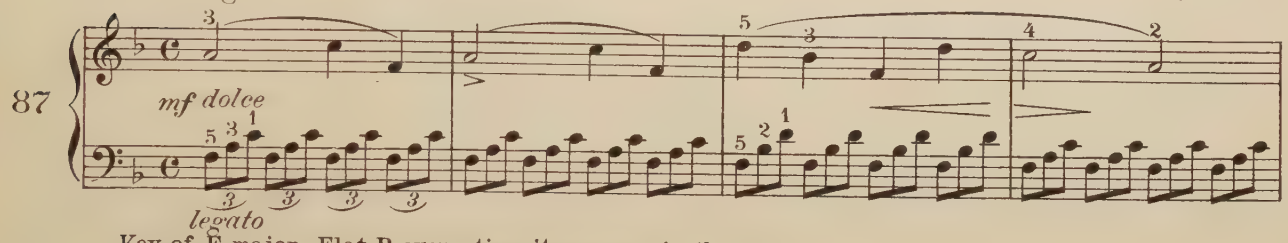
* The literal meaning of Andante is "going," or moving.



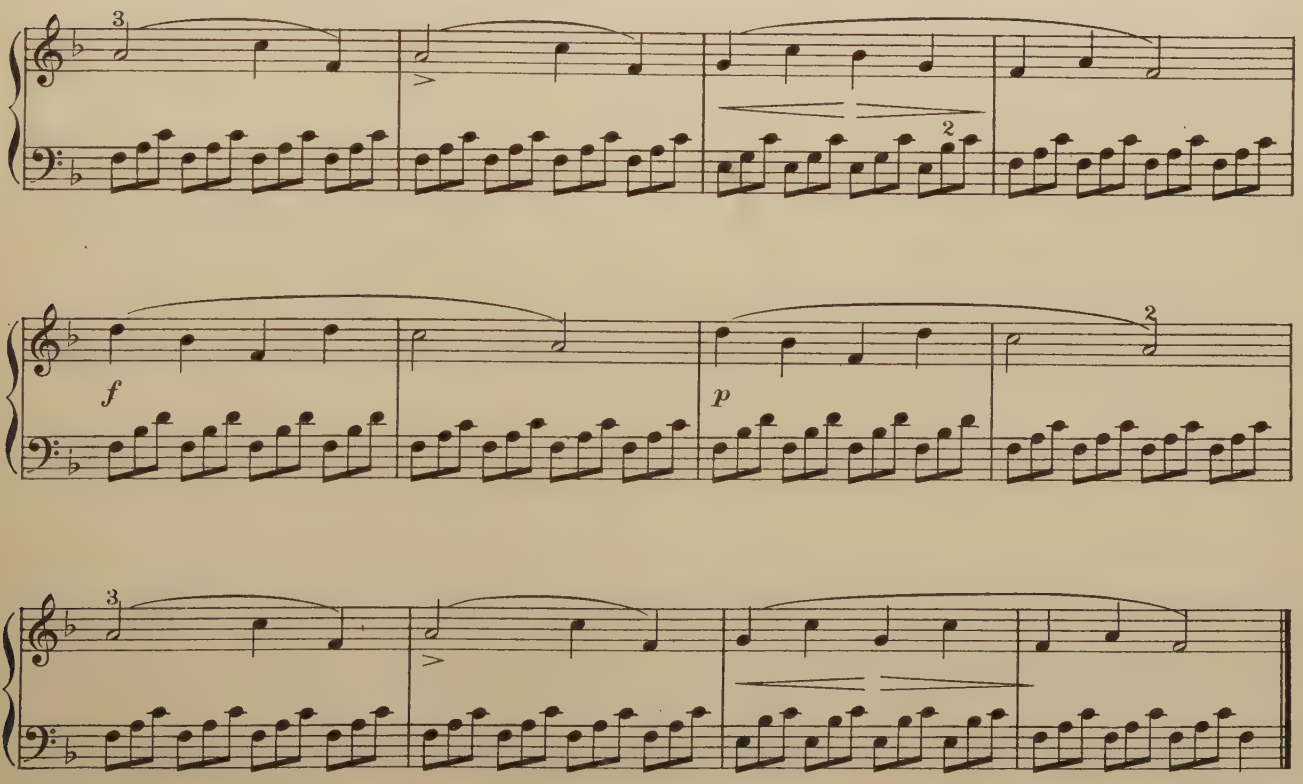

## Morning Song

Allegretto

F. BEYER.




Key of F major. Flat B every time it appears in the piece.




By placing dots after each half and quarter note this piece would be in $\frac{12}{8}$ (compound) rhythm.

## STUDY

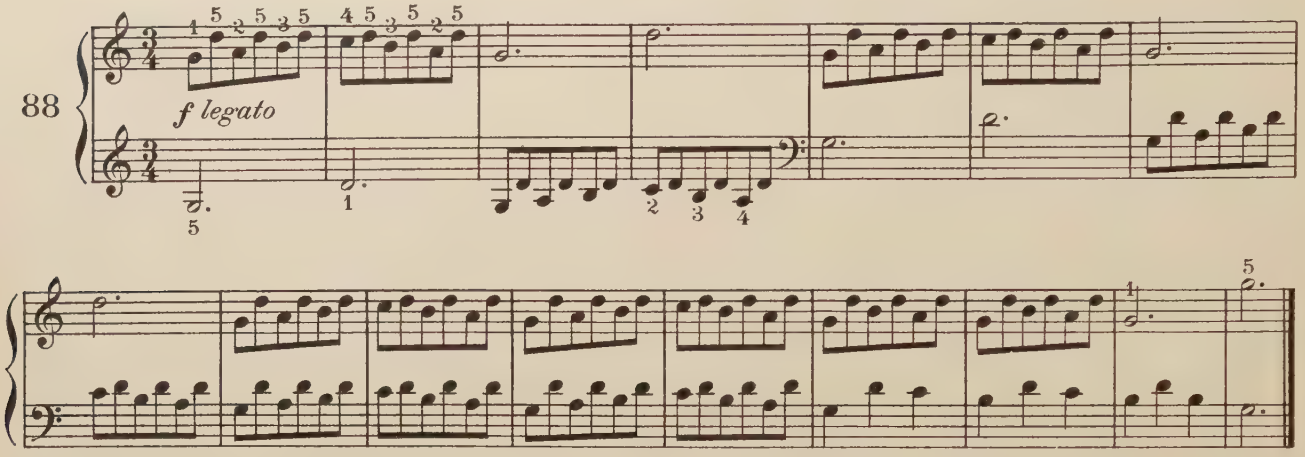
For finger quality

Notice the use of Treble Clef for reading practise in L.H., also change to Bass Clef to indicate the same keys.

Allegretto

88

*f legato*



## STUDY

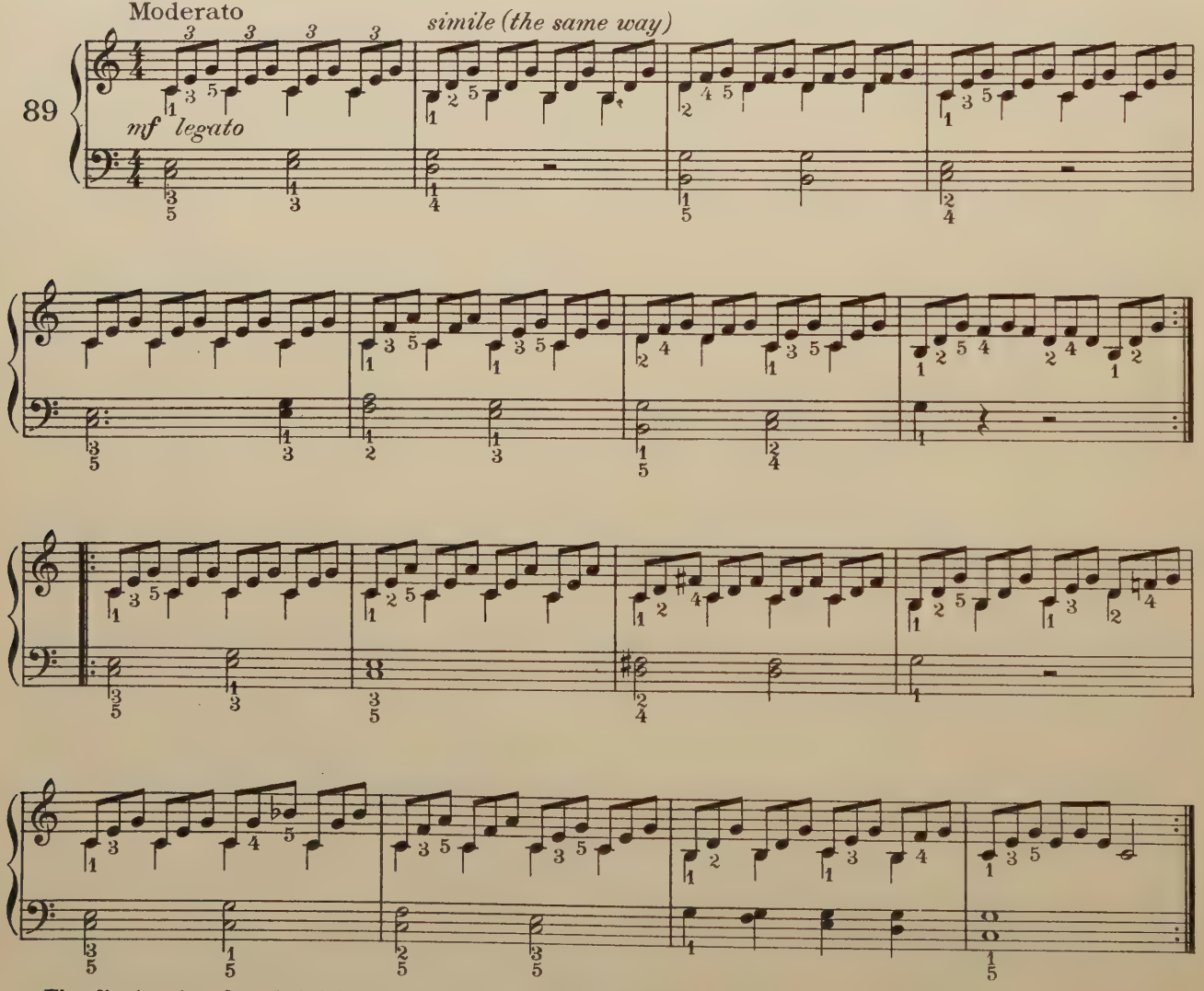
By placing dots after each 𝅗𝅥 and ♩ the rhythm could be changed to $\frac{12}{8}$ (compound) rhythm.

Moderato

89

*mf legato*

*simile (the same way)*

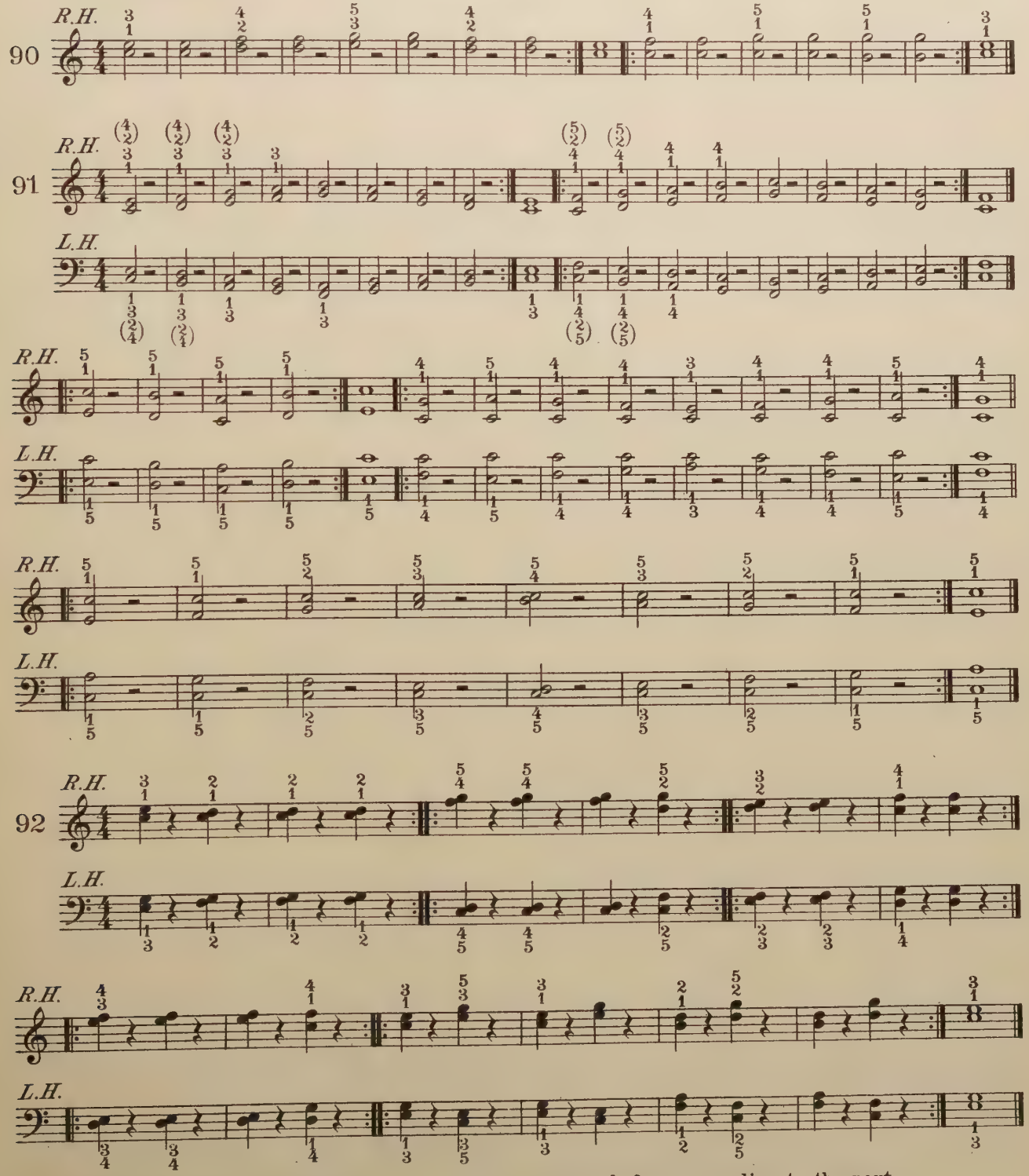


The first note of each triplet is held through the group.

# EXERCISES IN DOUBLE NOTES

Hold the hand in position, keeping the fingers curved and firm. Play with a pressure at first, later with a slight motion of the arm (up for the rests, down for the notes)

When under complete control in these two ways practise with wrist action, lifting the hand from the wrist for the rest, bringing it down (moving from the wrist) for the notes, always hold the hand and fingers in the same shape when moving on the wrist; do not stiffen or strain the muscles, keep them always free and flexible. Never throw the hand up, or down against the keys, and never assist with the arm; keep it quiet and poised (supported).



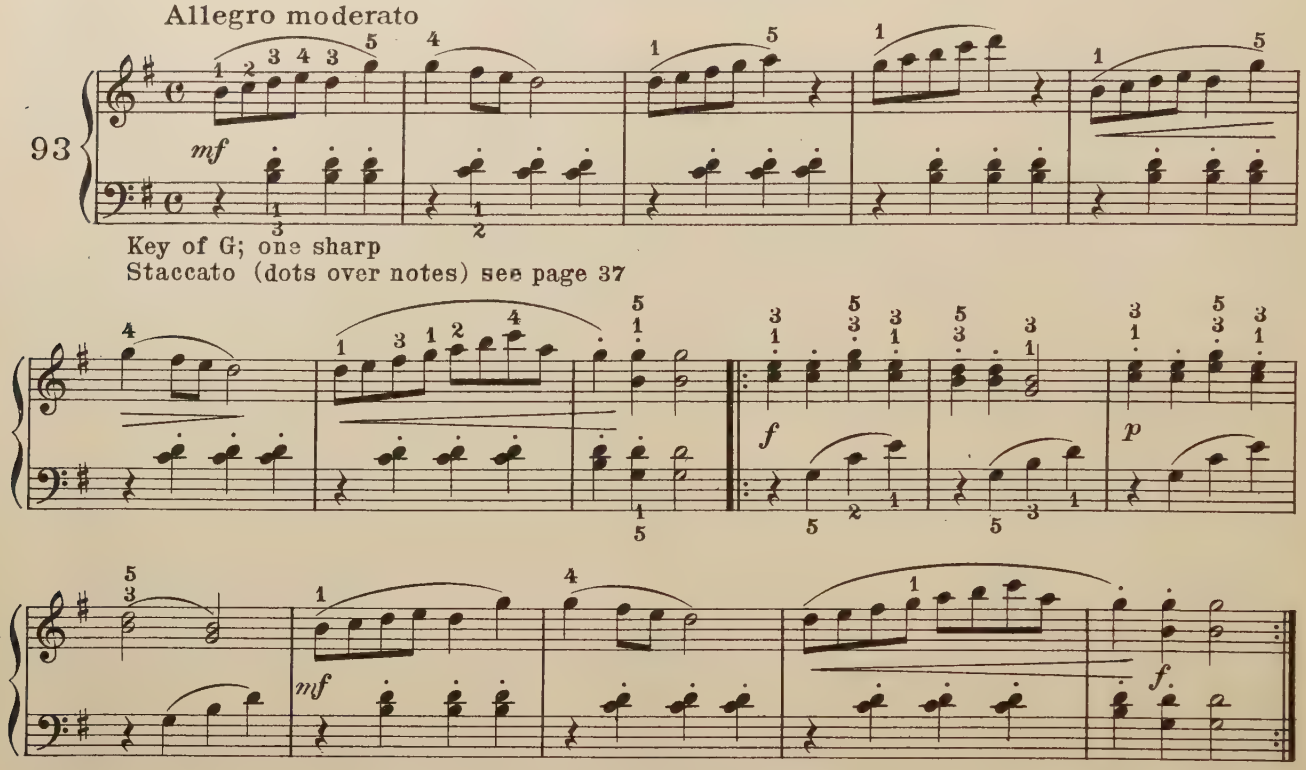

**Thoroughly learn each repeated section, in above exercises, before proceeding to the next.**

# Country Dance

A Study for easy shifting of hand to different keyboard position and practise in double notes

The last note under each slur should be shortened in value

Allegro moderato

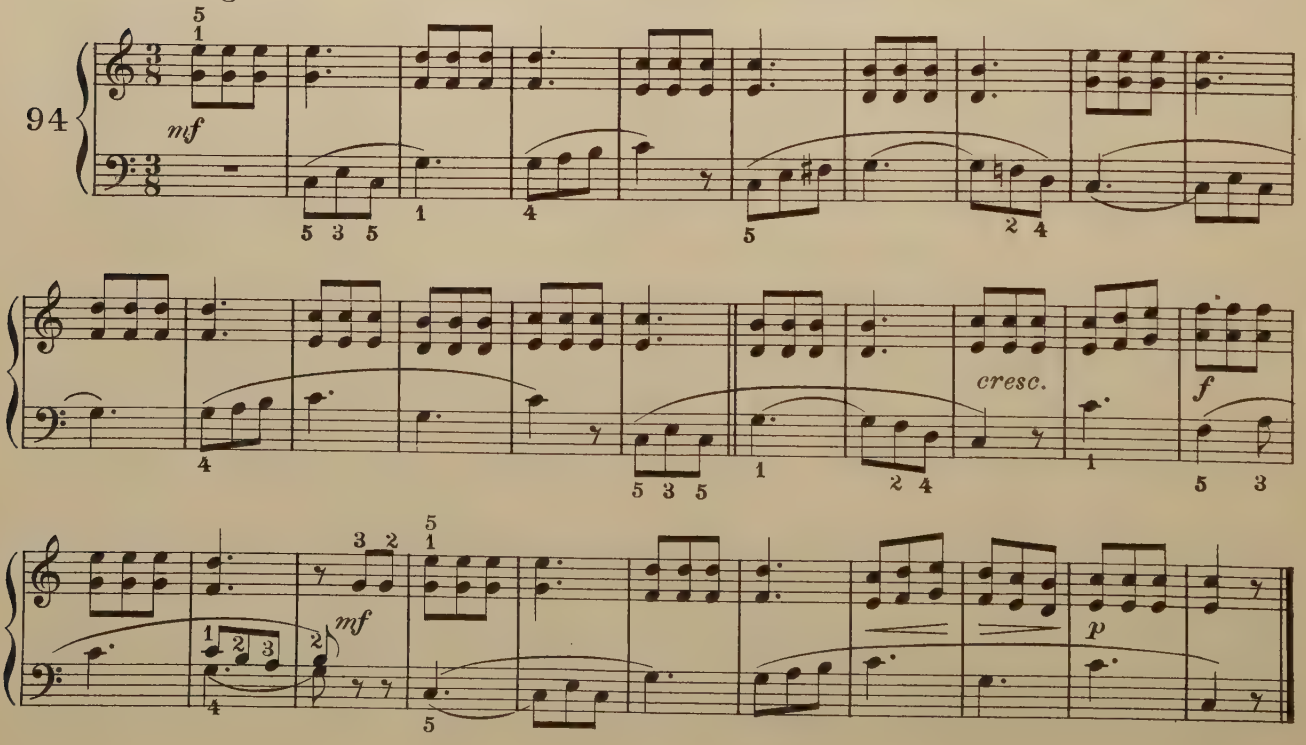



Key of G; one sharp

Staccato (dots over notes) see page 37

## Study in Double Notes

Allegretto



# Staccato

Staccato is shortening the value of the note by releasing the key before the full value has expired; this is done in single tones by simply releasing the key with the finger.

In double notes the keys are released by lifting the hand easily and gracefully from the wrist.

In a continuous succession of staccato notes play from the wrist, lifting the hand for the silence (or rest) and bringing it down with a quick easy movement for the keys; hold the fingers and hand in shape and do not lift or strike with the fingers. In continuous successions of staccato notes lift the hand before playing the first note to gain equality and precision in the motions.

Staccato is indicated by dots placed over, or under, the notes, or by the word *staccato*.

The dot over a note reduces its *held value* one half.

EXAMPLE:




A sharp point or dash over a note reduces the *held value* three quarters, and is called *staccatissimo*.

EXAMPLE:




There is another form called portamento, written with both dots and slurs over the notes. This reduces the *held value* of the notes one quarter, sometimes less in slow tempos.

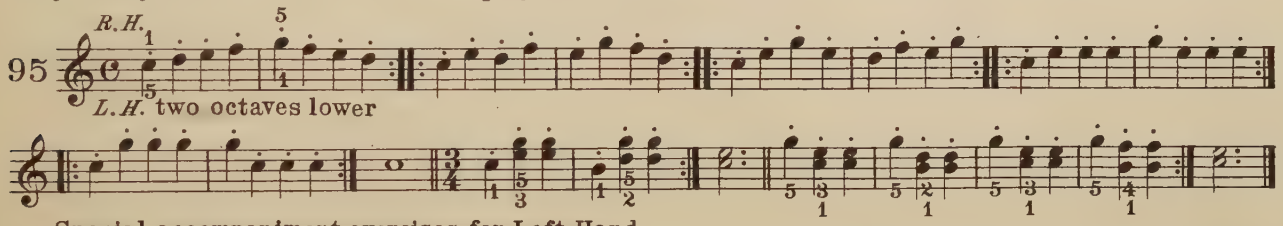
Portamento is a *pressure touch,* the keys are pressed down and released in an easy graceful manner. This touch calls for special illustration and training by the teacher. It is essentially smooth in character, and nice quality of tone is the thing to be most sought for.

EXAMPLE:



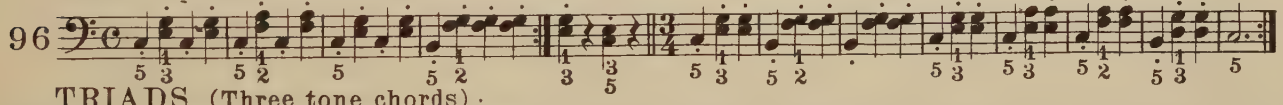

*Slow* or widely detached single staccato notes are played with a pressure and released easily and gracefully. They must never be struck or played with a hard touch.

95




Special accompaniment exercises for Left Hand.

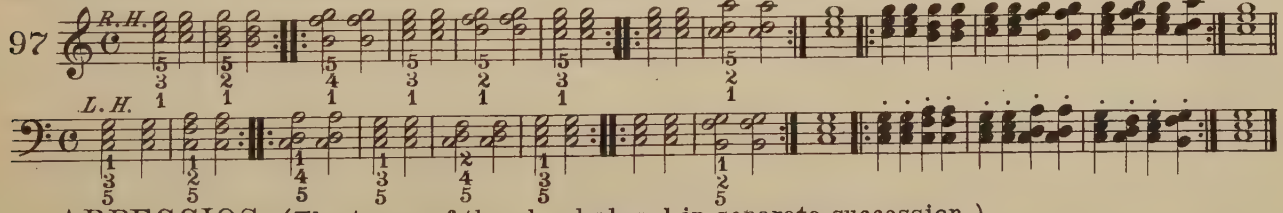
96



TRIADS (Three tone chords)

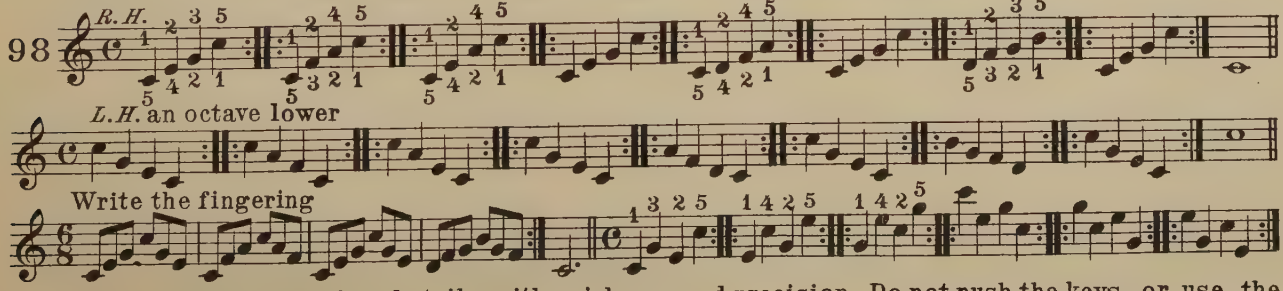
These are played according to first instructions for double notes; hold the hand and fingers *in shape,* and firm. Do not practise these until previous exercises are mastered.

97




ARPEGGIOS (The tones of the chord played in separate succession.)

98



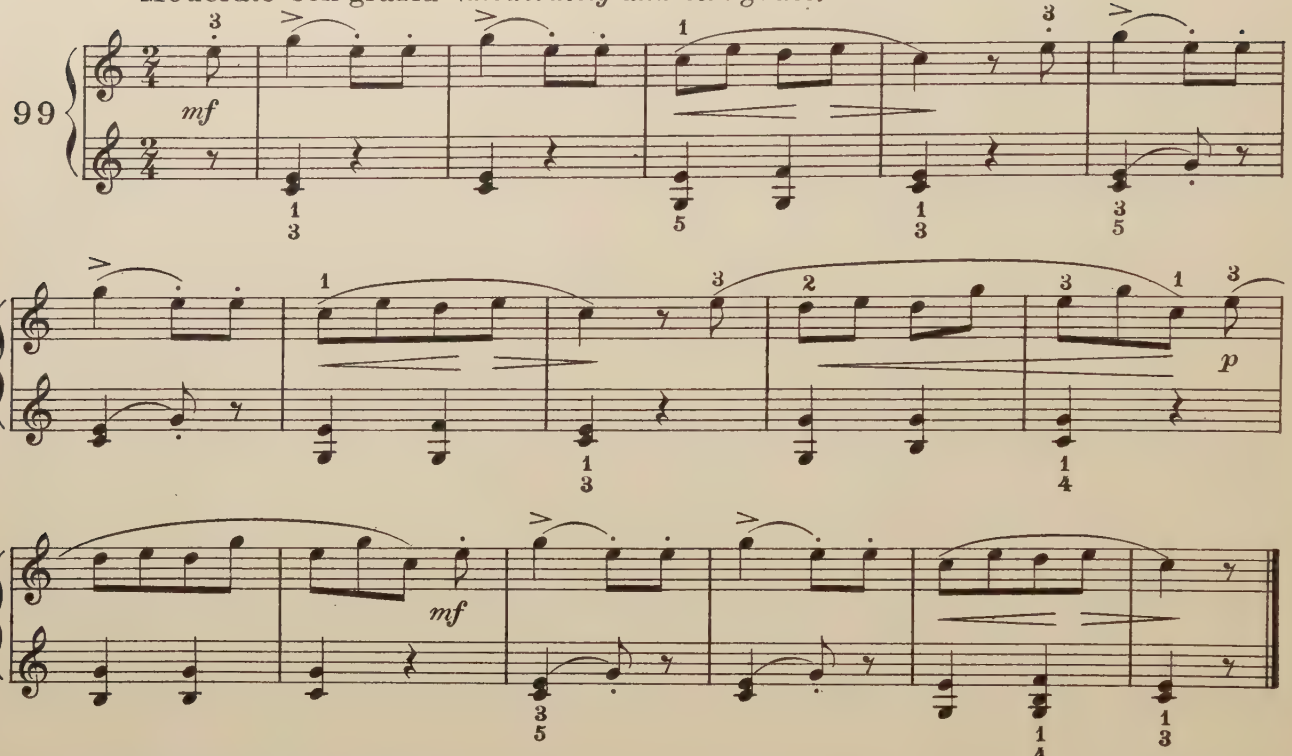

The fingers must lift high and strike with quickness and precision. Do not push the keys, or use the hand or arm to assist the fingers. Be sure that each finger lifts quickly to "up position" the instant the next finger *strikes at* its key.

## TWO LITTLE PIECES

For the Study of Phrasing and Staccato

# In the Garden

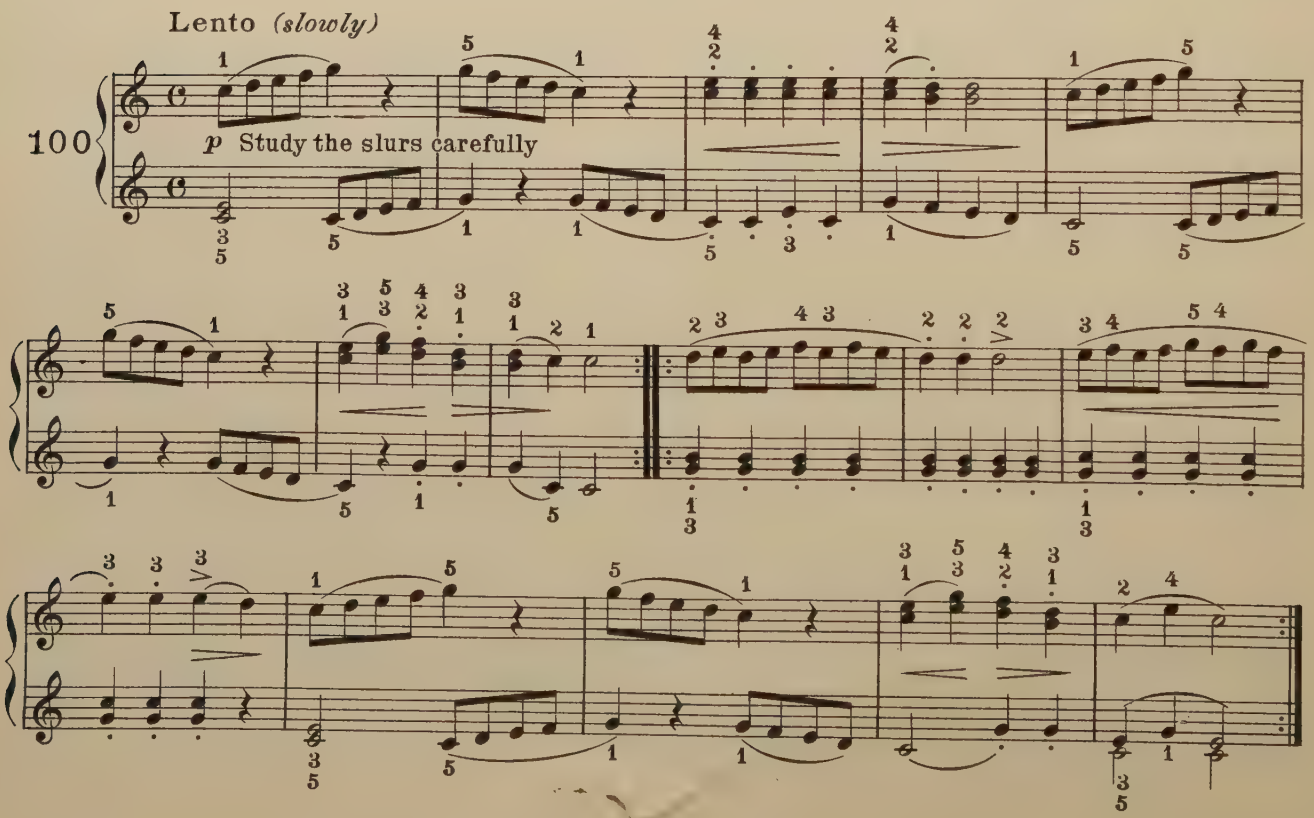
Moderato con grazia *(moderately and with grace)*




Release last note of slur according to rules for *releasing* staccato notes

# Dance of the Clowns

Lento *(slowly)*

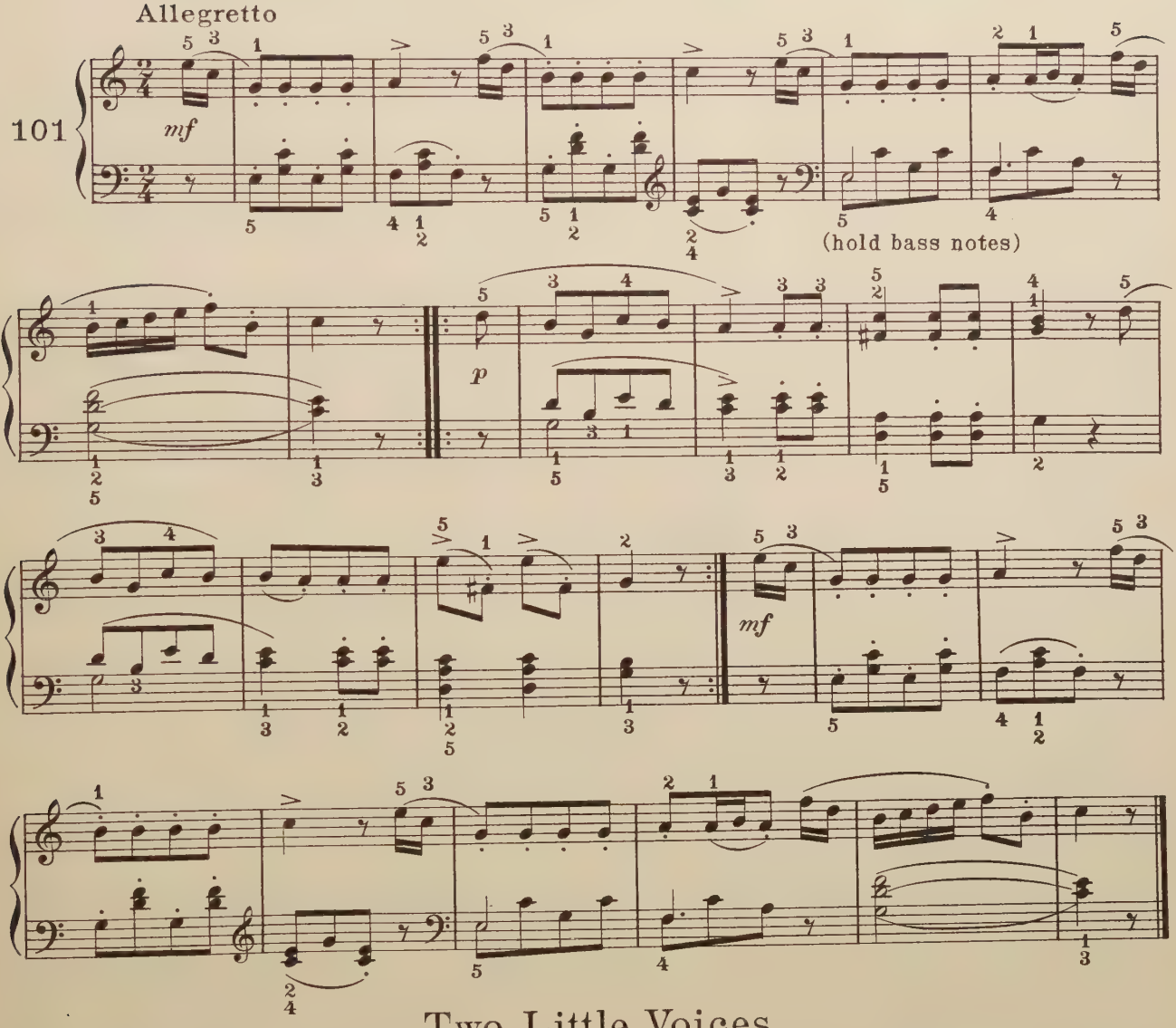


# Happy Hours

For Staccato and Changing Keyboard Position in L. H. chords

Allegretto

101

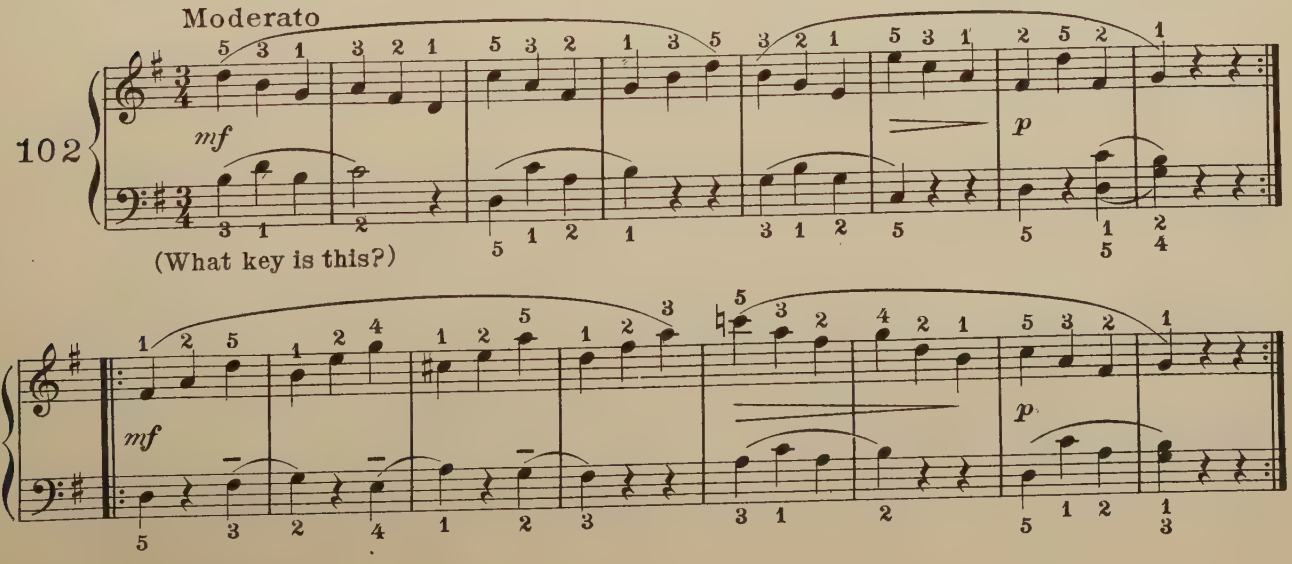



# Two Little Voices

HEINRICH WOHLFAHRT

Moderato

102



# Little Song

## For Study of Phrasing (Slurs)

CARL REINECKE

Andante con moto




* (What key is this?)

Study the accidentals before practising the piece





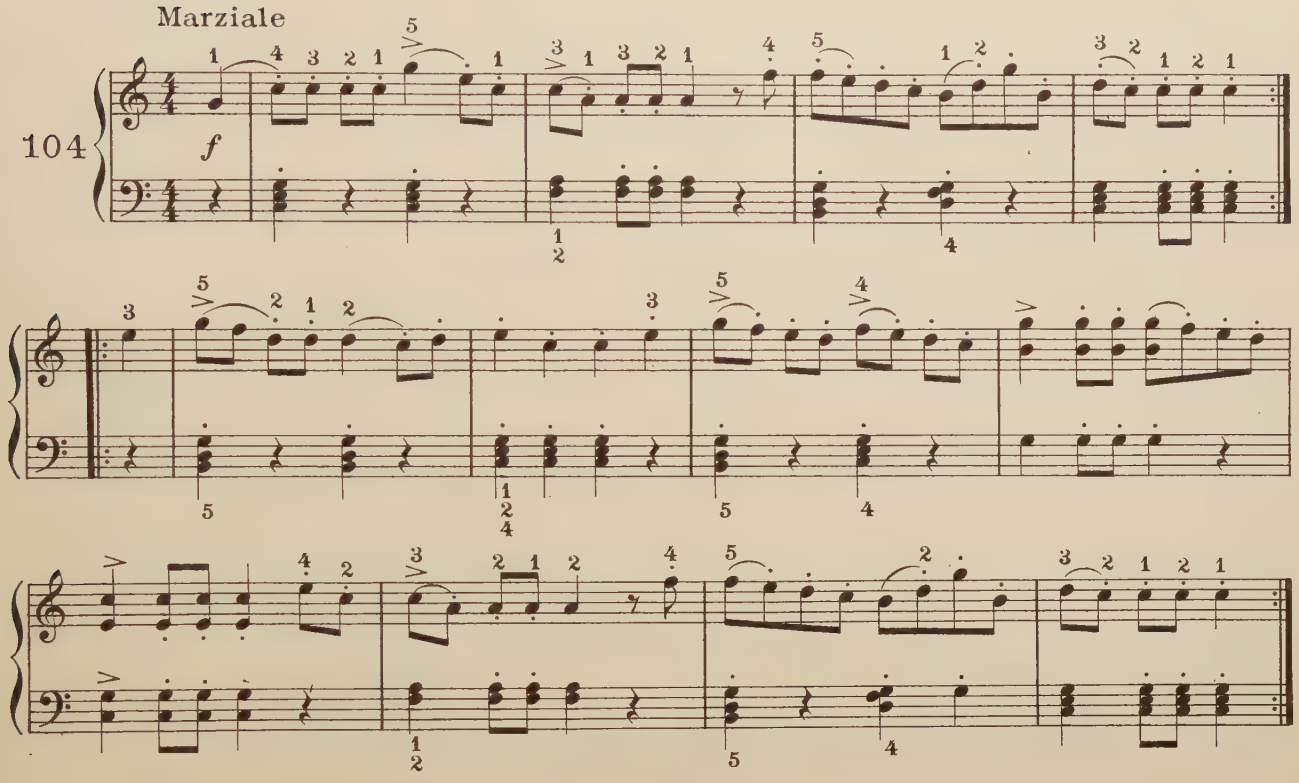




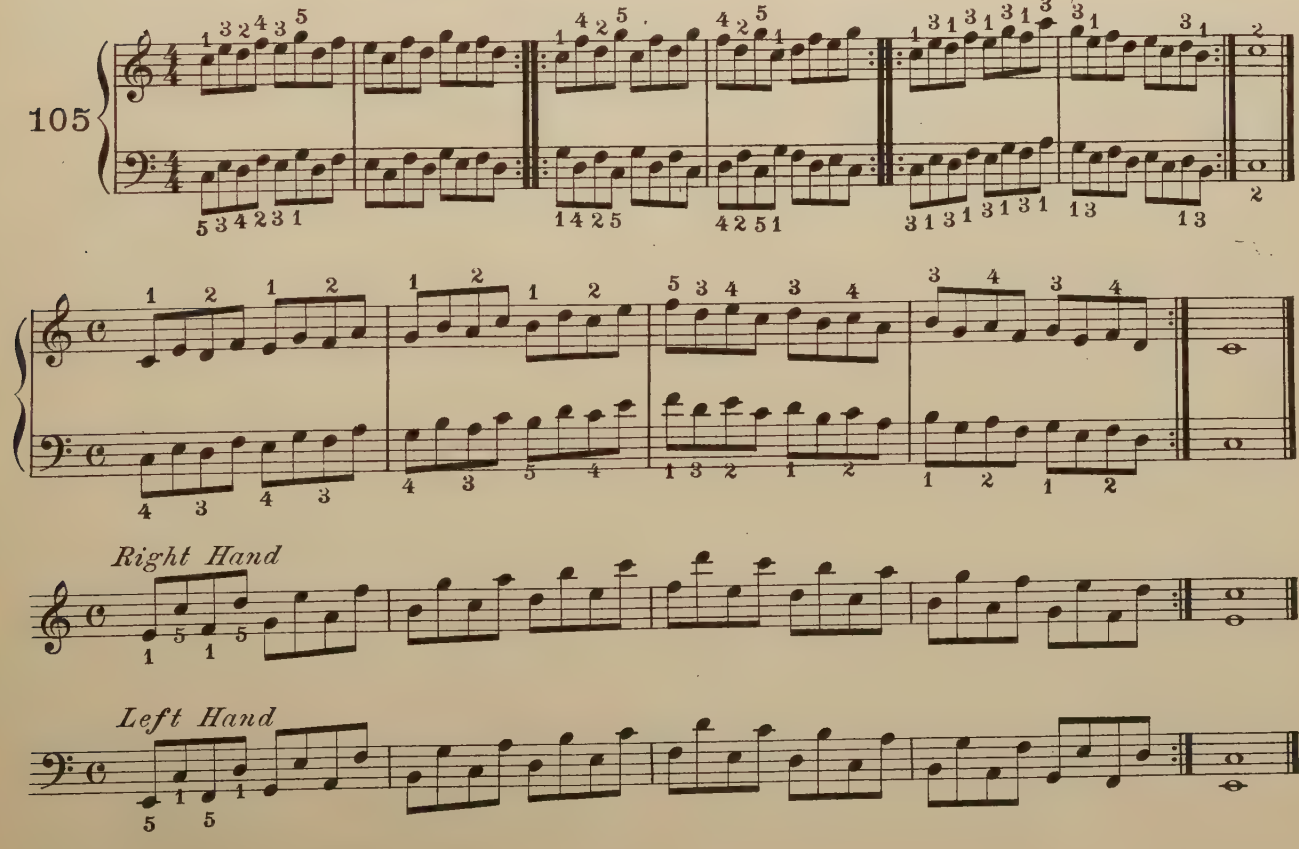



# Song of the Hussars

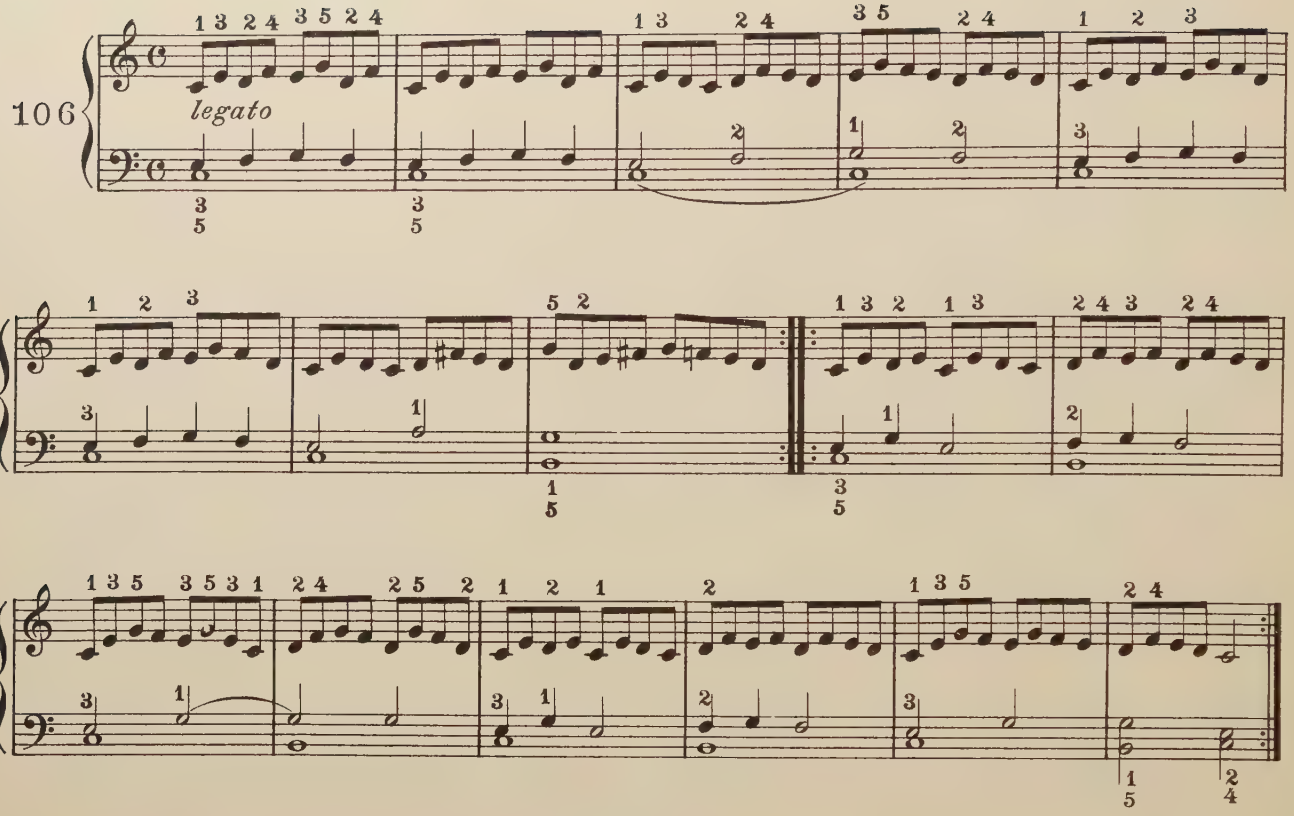
For Practise in changing fingers on same key in Staccato playing



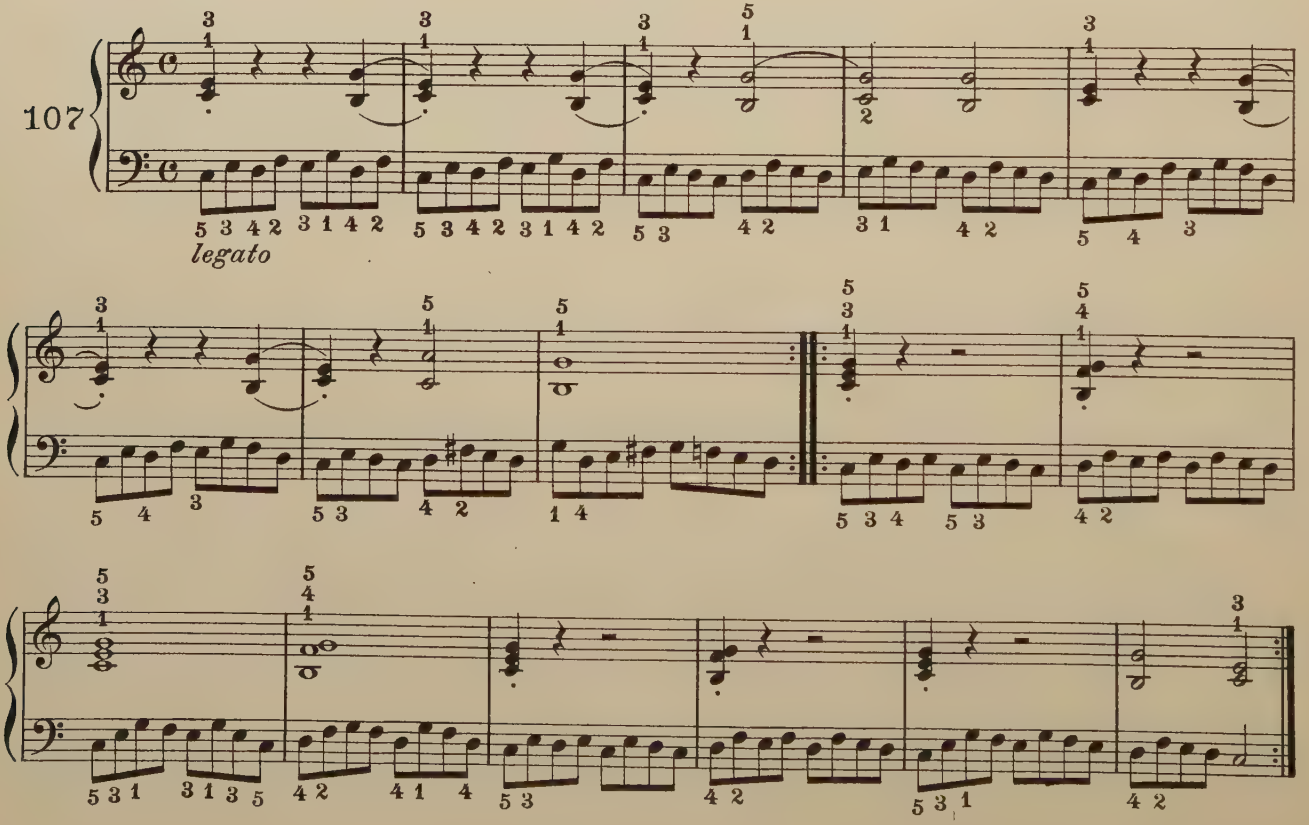

## EXERCISES IN INTERVAL PLAYING



## STUDY

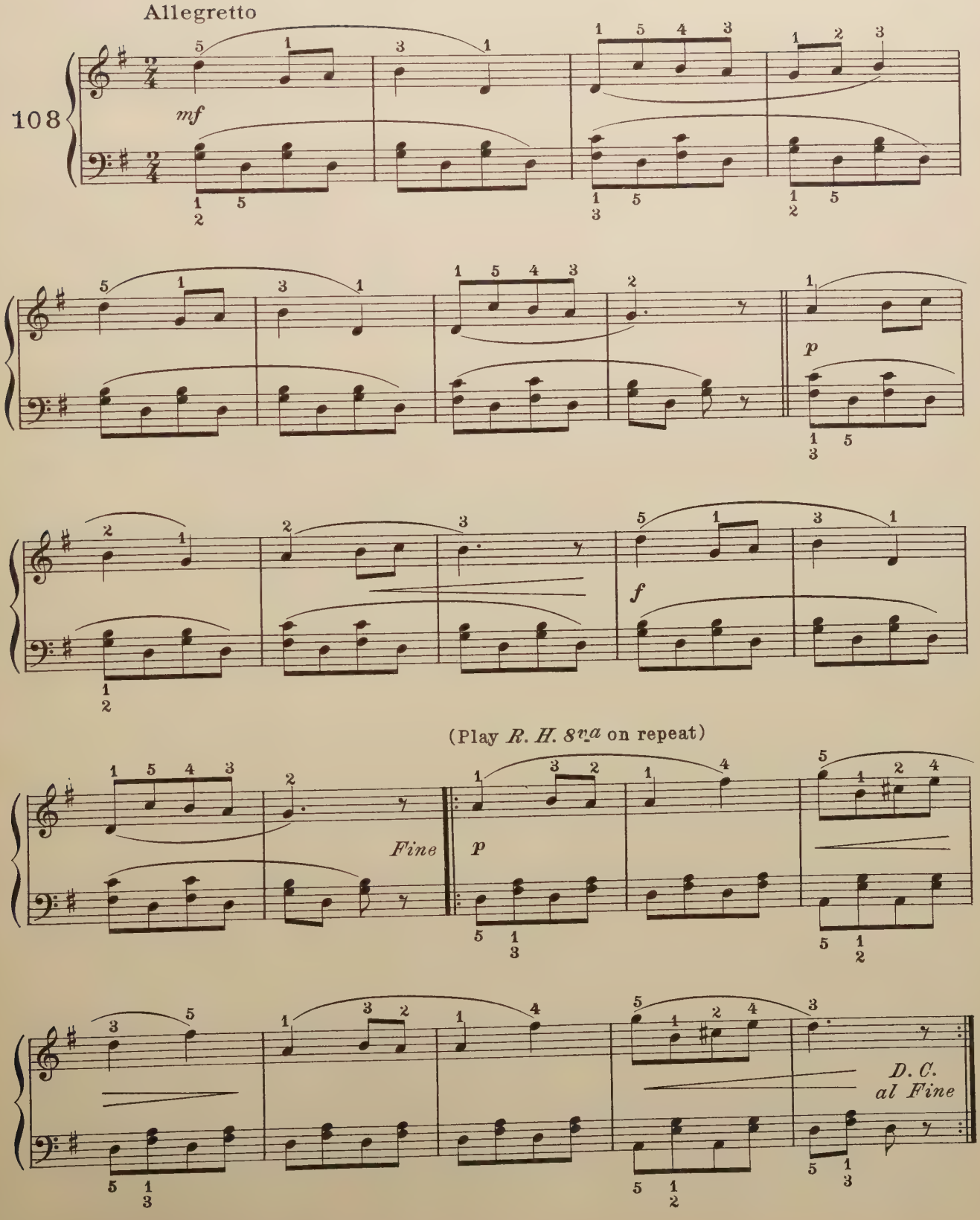



## STUDY



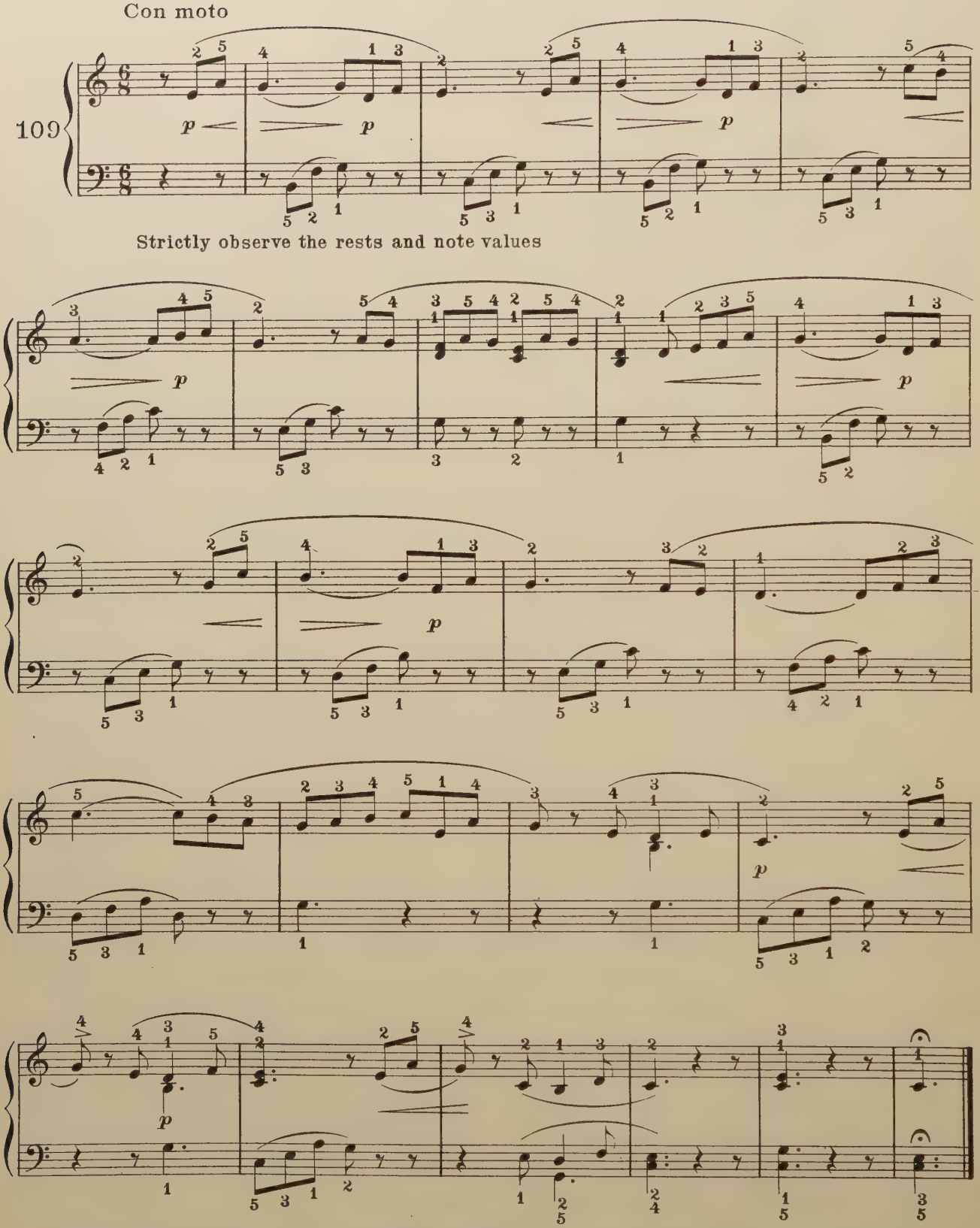
# The Sweet Violet

WILLIAM SMALLWOOD



# Swing Song

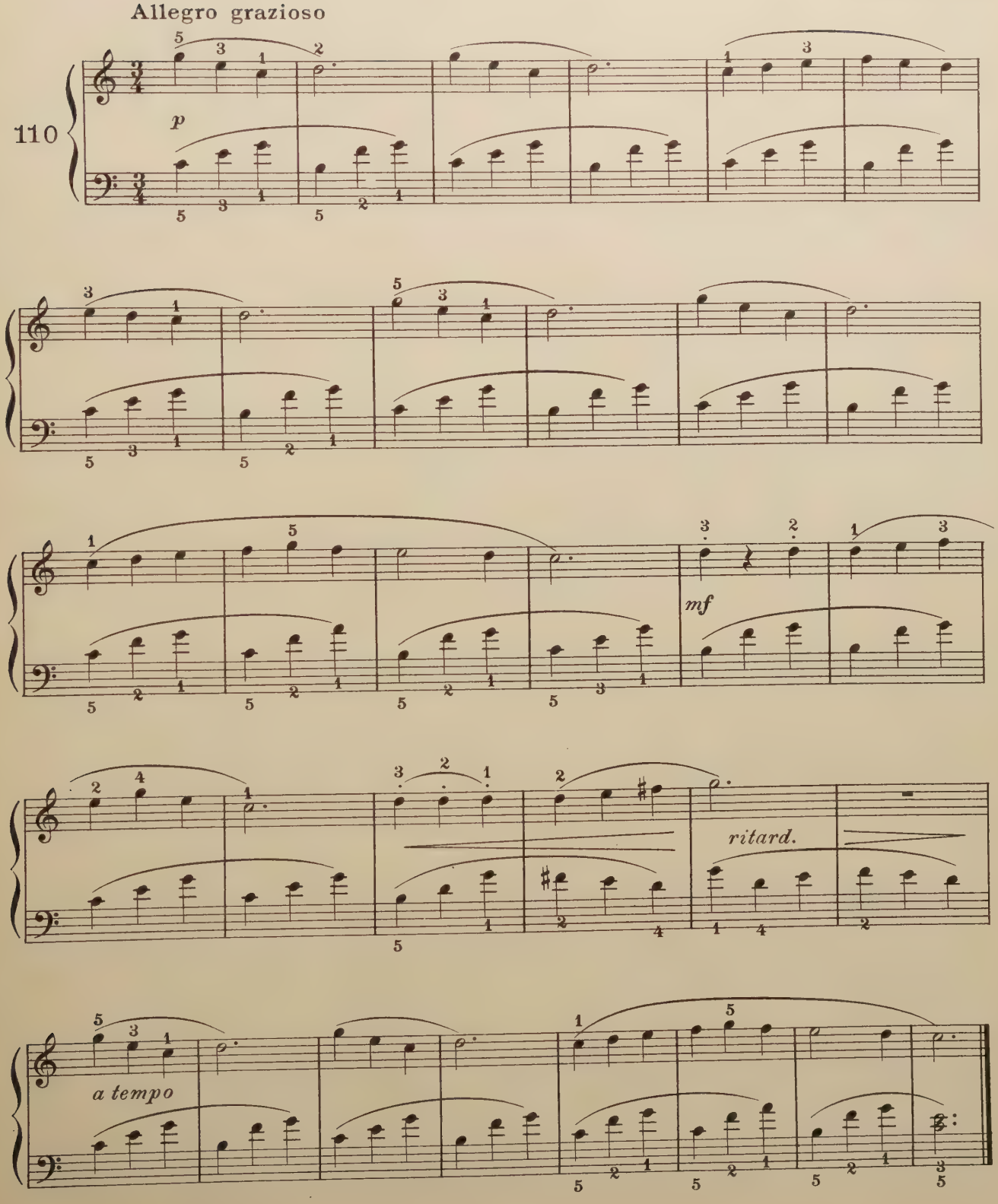
A. EHMANT



# In the Month of May

## For Reading the Higher Bass Notes

FRANZ BEHR



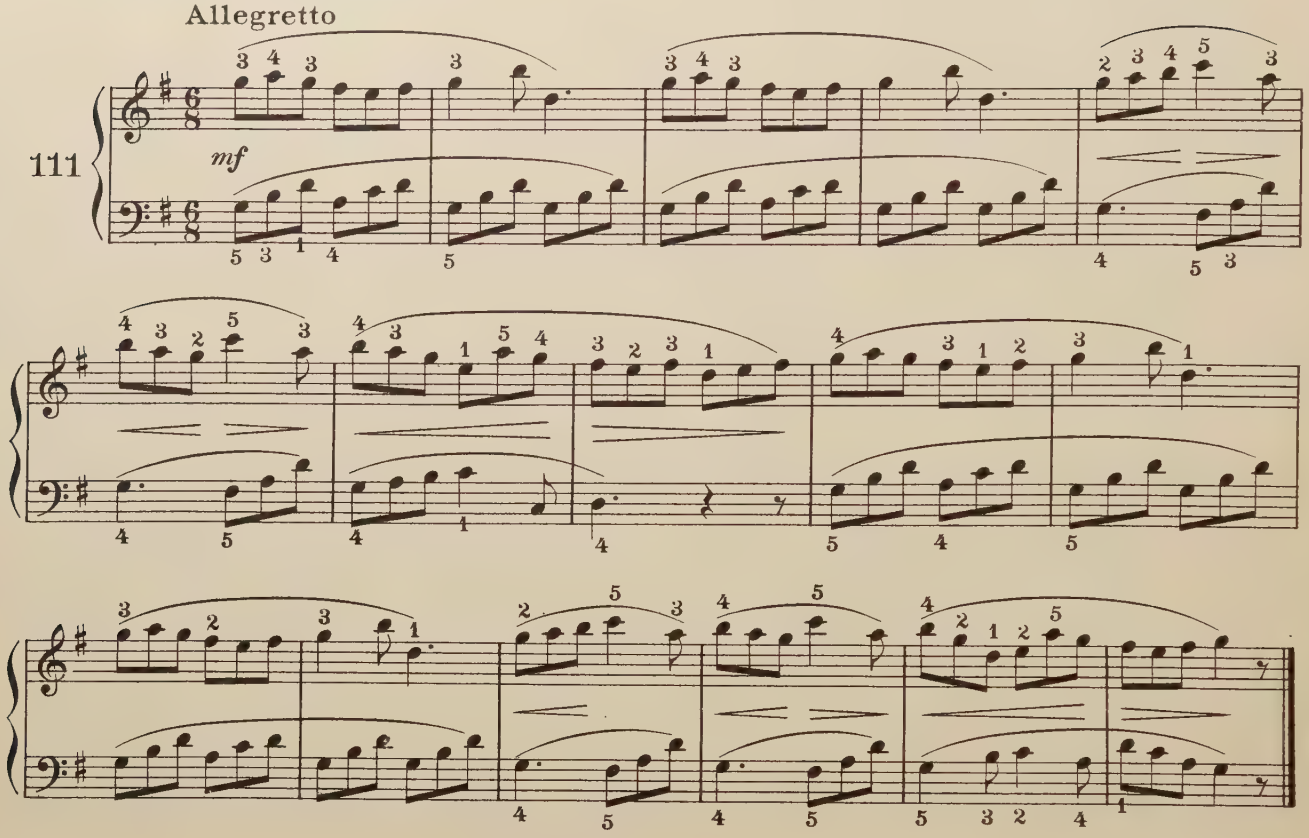
# Study

## For Independence and Speed

Continue practising for speed

Allegretto

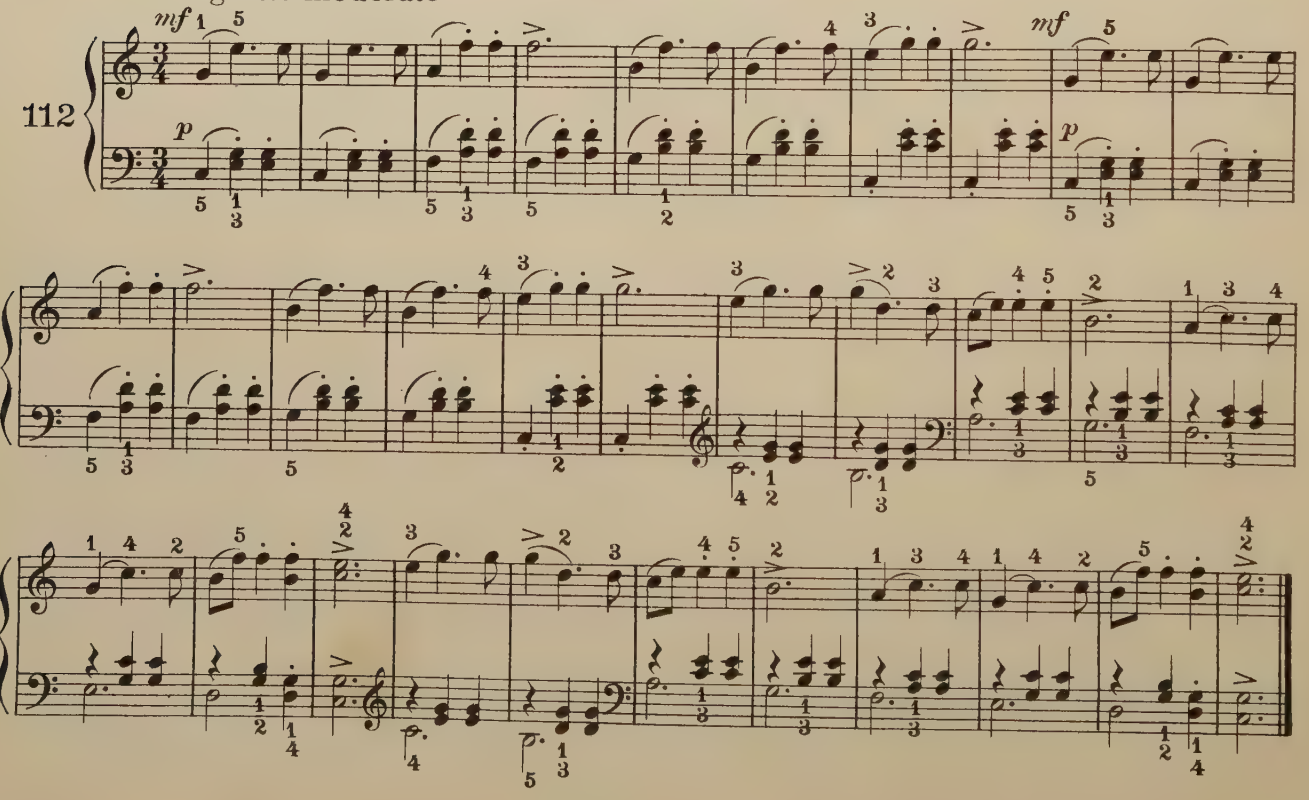
111




# Children's Ball

Allegretto moderato

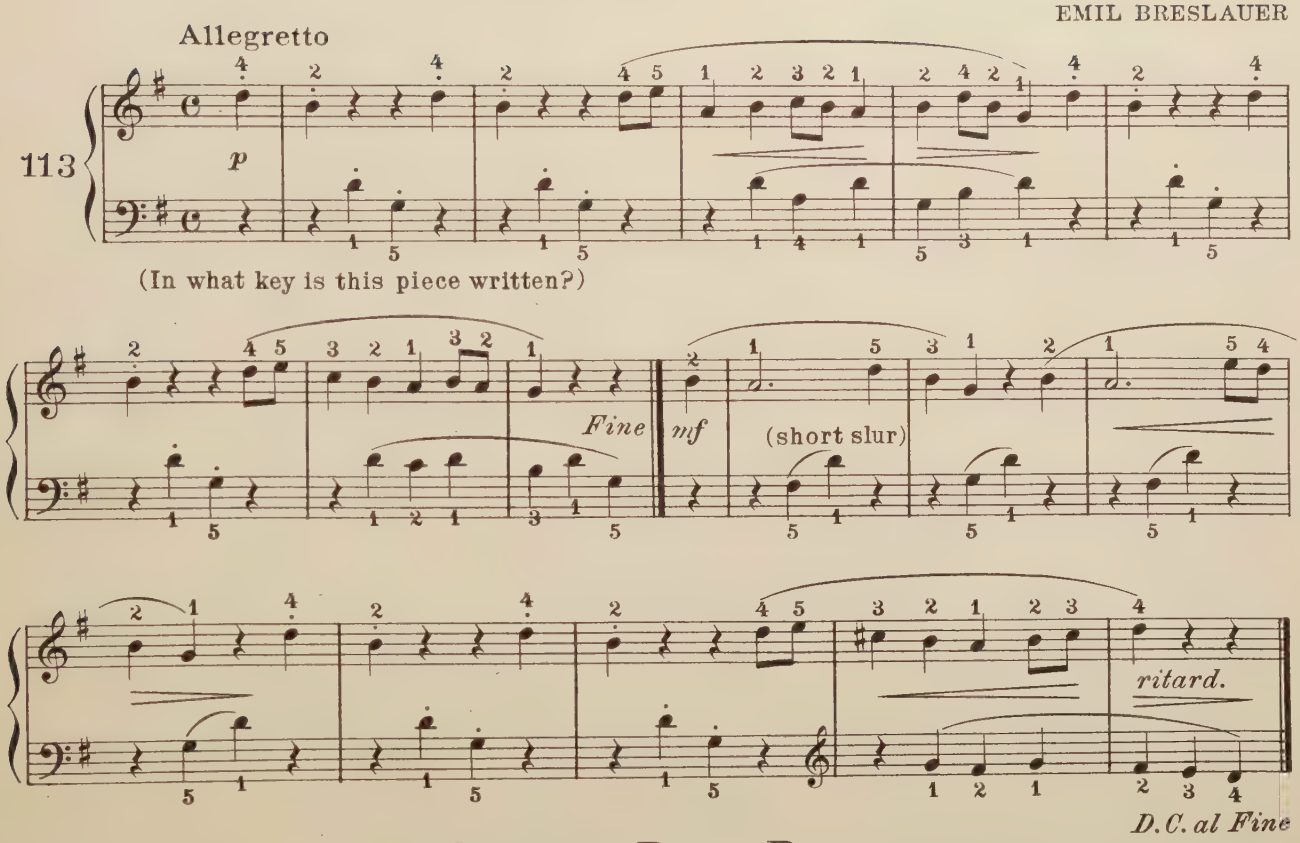
112



# The Kuckoo

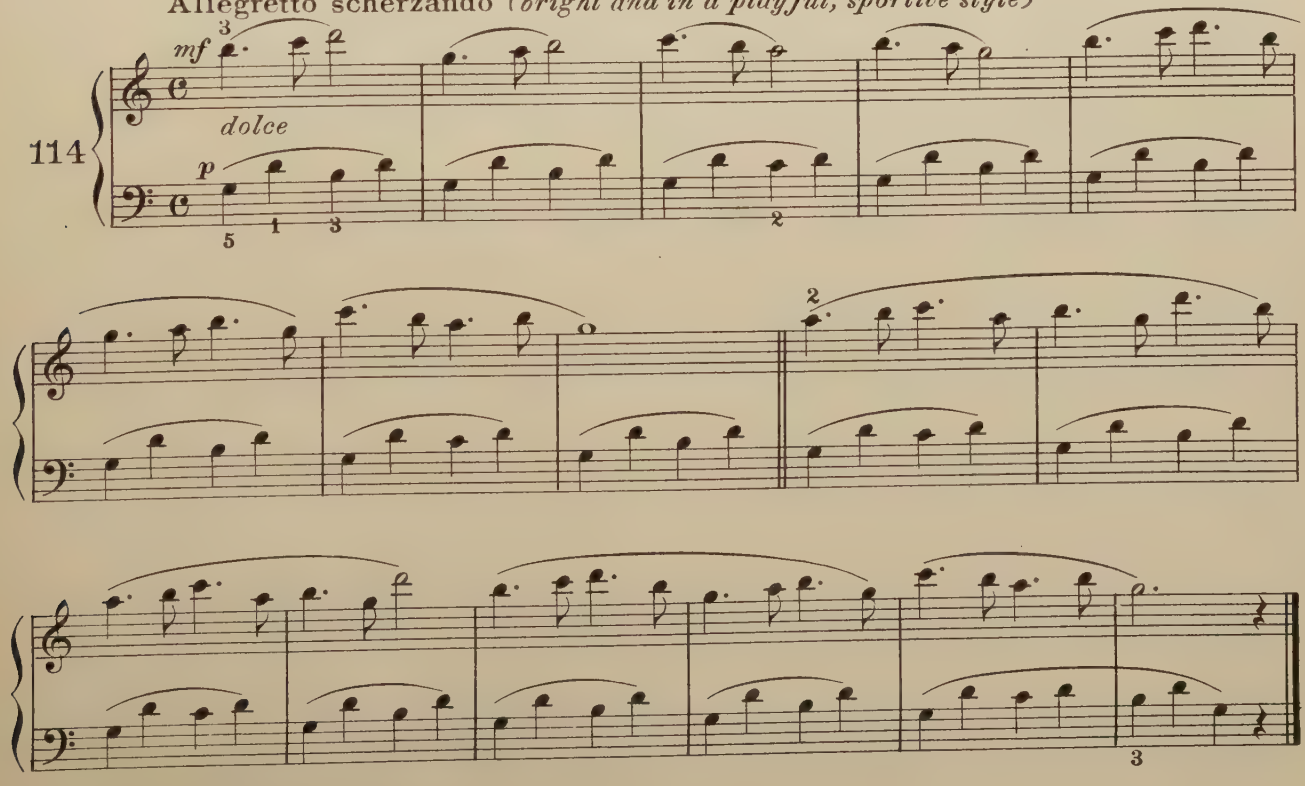
## Staccato Study

EMIL BRESLAUER




# Skipping Rope Dance

Allegretto scherzando *(bright and in a playful, sportive style)*



# The Juggler

## For Skill in Changing Keyboard Position

Continue practising until speed is acquired

Allegro moderato

115




Observe slurs; remember what effect the staccato note has at end of slur and give the note the exact value indicated in first part of book.










# Study

## Notice Change of Clefs in L. H.

Practise for speed

Allegro *(fast)*

116




Key of A minor

*Fine*

*cresc. (crescendo)* Increasing in strength

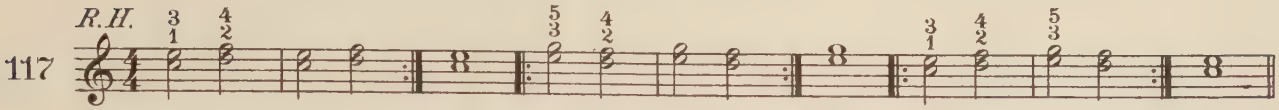
*dim. (diminuendo)* Decreasing in strength



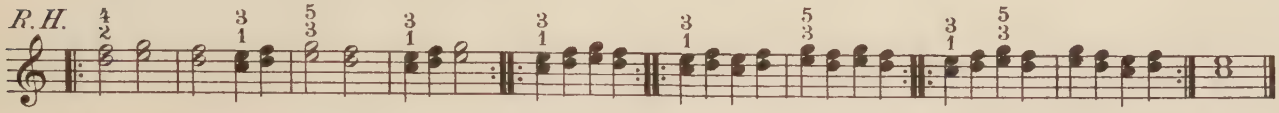

Key of C major

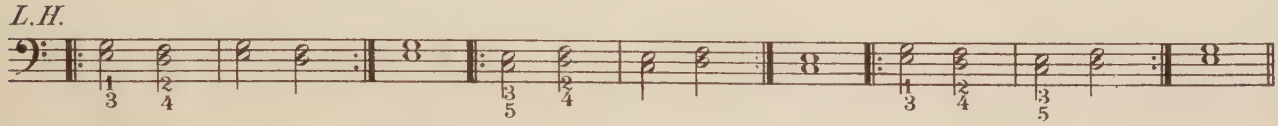
*D. C. al Fine*

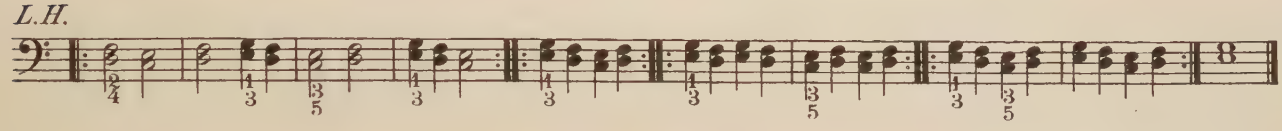
## EXERCISES IN MOVING LEGATO DOUBLE NOTES (THIRDS)




Play the notes exactly together




If one of the notes is repeated in the next "Third" the finger must be released just before it is time to play

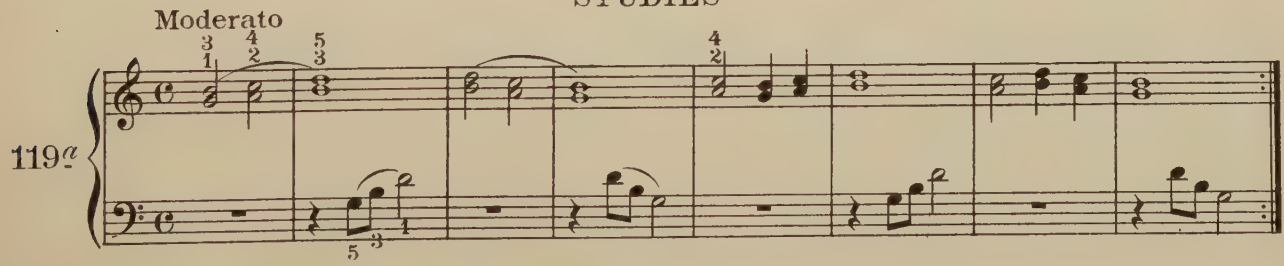
EXAMPLE



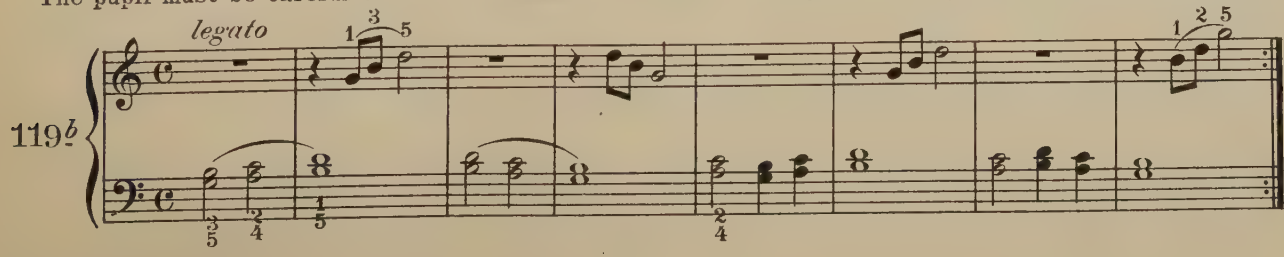



Practise continually until this point is thoroughly mastered; it is the basis of all legato playing in double notes.

## STUDIES




The pupil must be careful to strike the two notes of the thirds precisely together and play strictly legato.



120 Moderato



121 Moderato



## STUDY

Practise very slowly and carefully

122 Moderato



Avoid straining or hand assistance





Continue practising this study until control and skill are attained

## GRACE NOTES

There are two kinds of grace notes, the short grace note, or acciacatura, and the long grace note, or appoggiatura.

The grace note is indicated by a very small note.

Short grace notes have an oblique dash throught the tail of the note stem, whereas long grace notes are written without this dash.

Long grace notes are generally given their face value.

Short grace notes are quickly crushed into the following note.

EXAMPLES

Short grace note.




Long grace note.

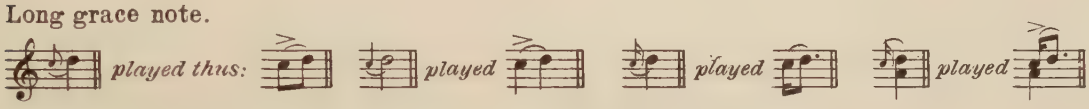
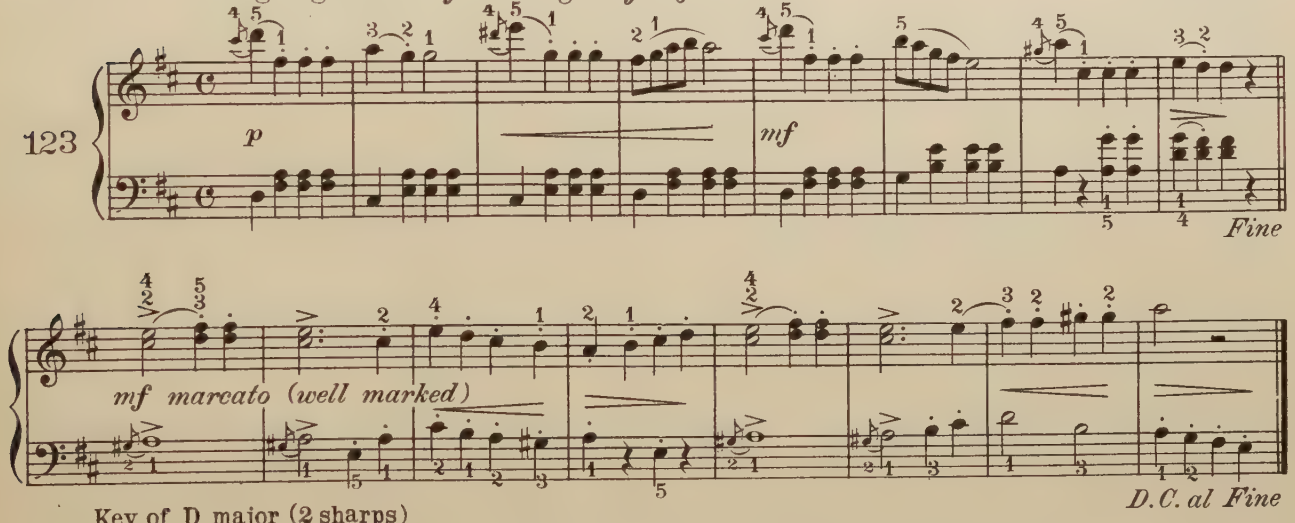



Figure out these values and apply them hereafter when grace notes occur.

## Dolly's Polka

Allegro grazioso *(fast and gracefully)* C. FREDRIC.

123




Key of D major (2 sharps)

## Dutch Dance

Allegretto

124

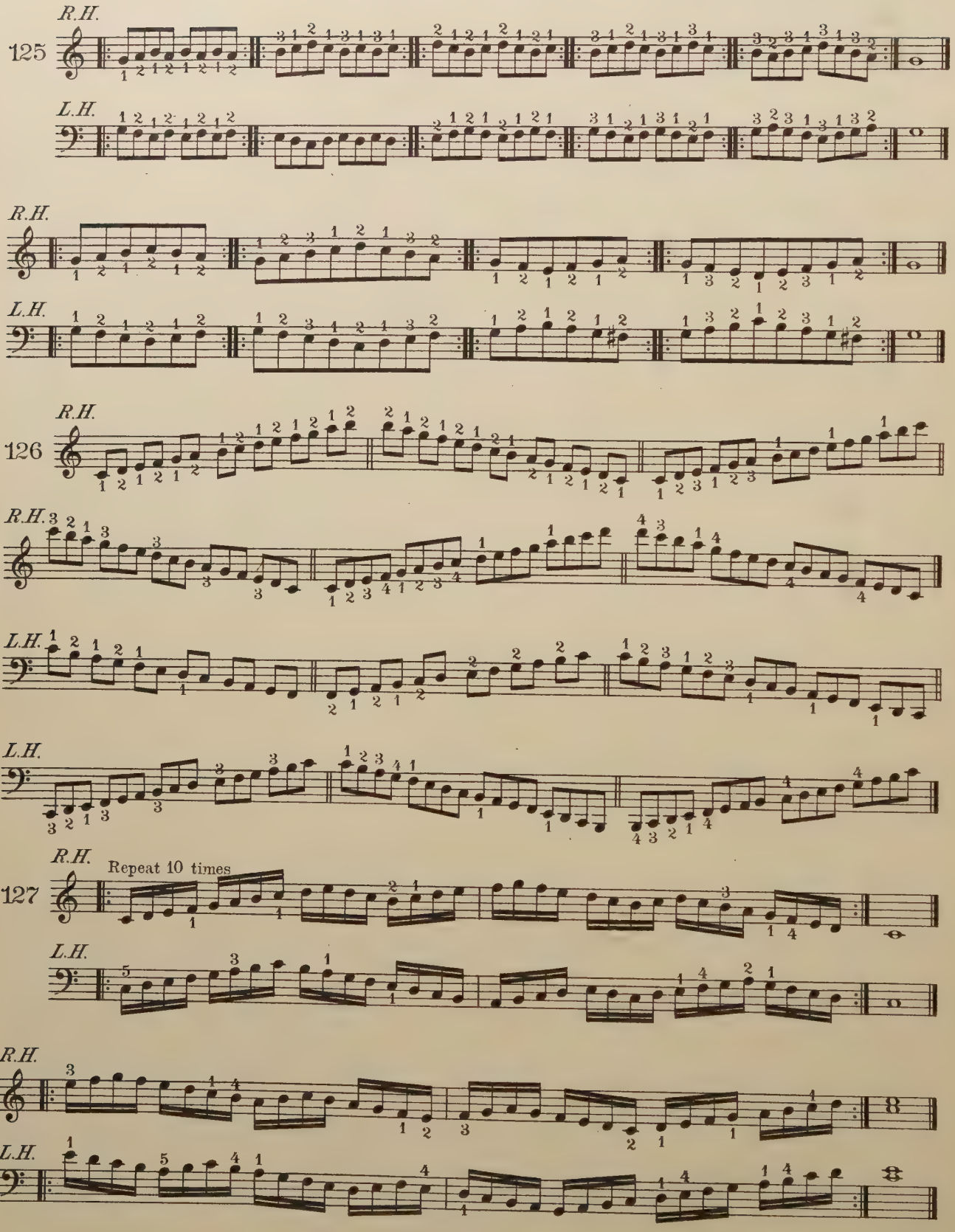



Grade I

# The Practise of the Scale

## EXERCISES

### For passing the thumb under



# MAJOR AND MINOR SCALES

Arranged in the order of key circle progression and for the comparison of Major and Minor of same name.

Practise very slowly (hands separate at first) and do not try a new scale until the old one is thoroughly learned and can be played with fluency and sureness. Continue daily practice of scales through this entire volume.

1 C major *C dur*



2 C minor *C moll* Harmonic Form



3 G major *G dur*



4 G minor *G moll*



5 D major *D dur*



6 D minor *D moll*



7 A major *A dur*



8 A minor *A moll*



9 E major *E dur*



10 E minor *E moll*



11 B major *B dur*



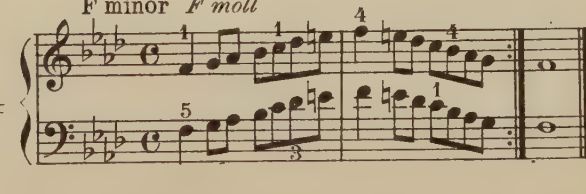
12 B minor *B moll*



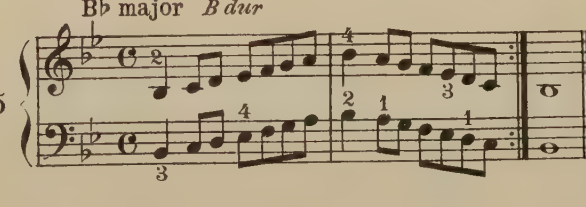
13 F major *F dur*



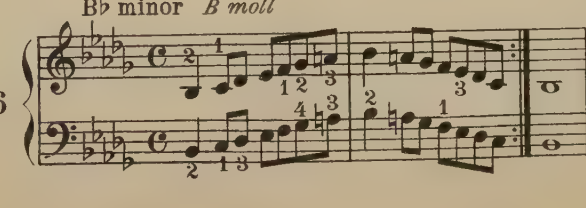
14 F minor *F moll*



15 B♭ major *B dur*



16 B♭ minor *B moll*



Grade I

17 E♭ major *Es dur*



21 D♭ major *Des dur*



18 E♭ minor *Es moll*



22 C♯ minor *Cis moll*



19 A♭ major *As dur*



23 F♯ major *Fis dur*



Scale of G♭, six flats, is played upon the same keys as F♯ major.

20 A♭ minor *As moll*



24 F♯ minor *Fis moll*

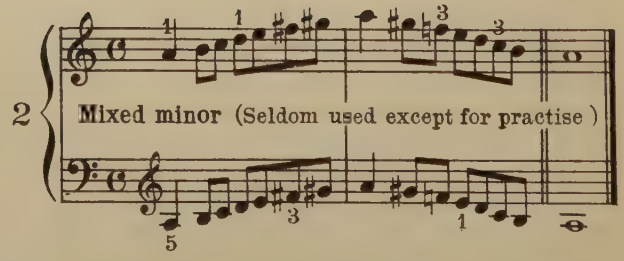


Besides the preceding Minor Scales the two following kinds are used.

1 Melodic Minor

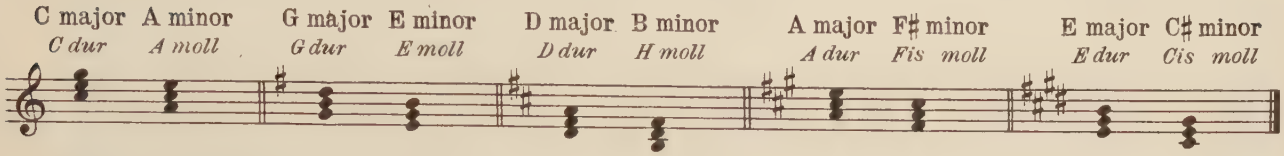


2 Mixed minor (Seldom used except for practise)



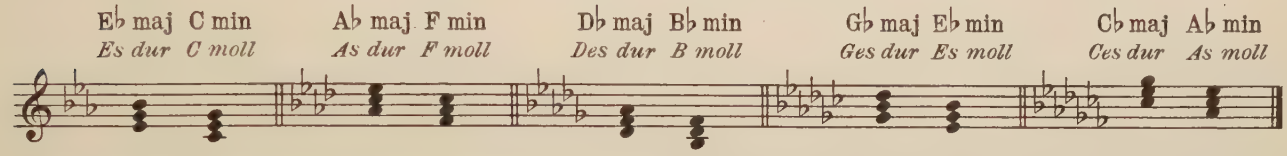
The Editor suggests the use of "Progressive Technique" by Charles Dennée for the further and more advanced practise of Scales, Arpeggios, Chords, etc. It contains all the necessary material for Grades II to V.

# SUCCESSION OF ALL THE KEYS AND THEIR RELATIONSHIP




These are the Tonic (key note) Chords, built on the degree of the Scale

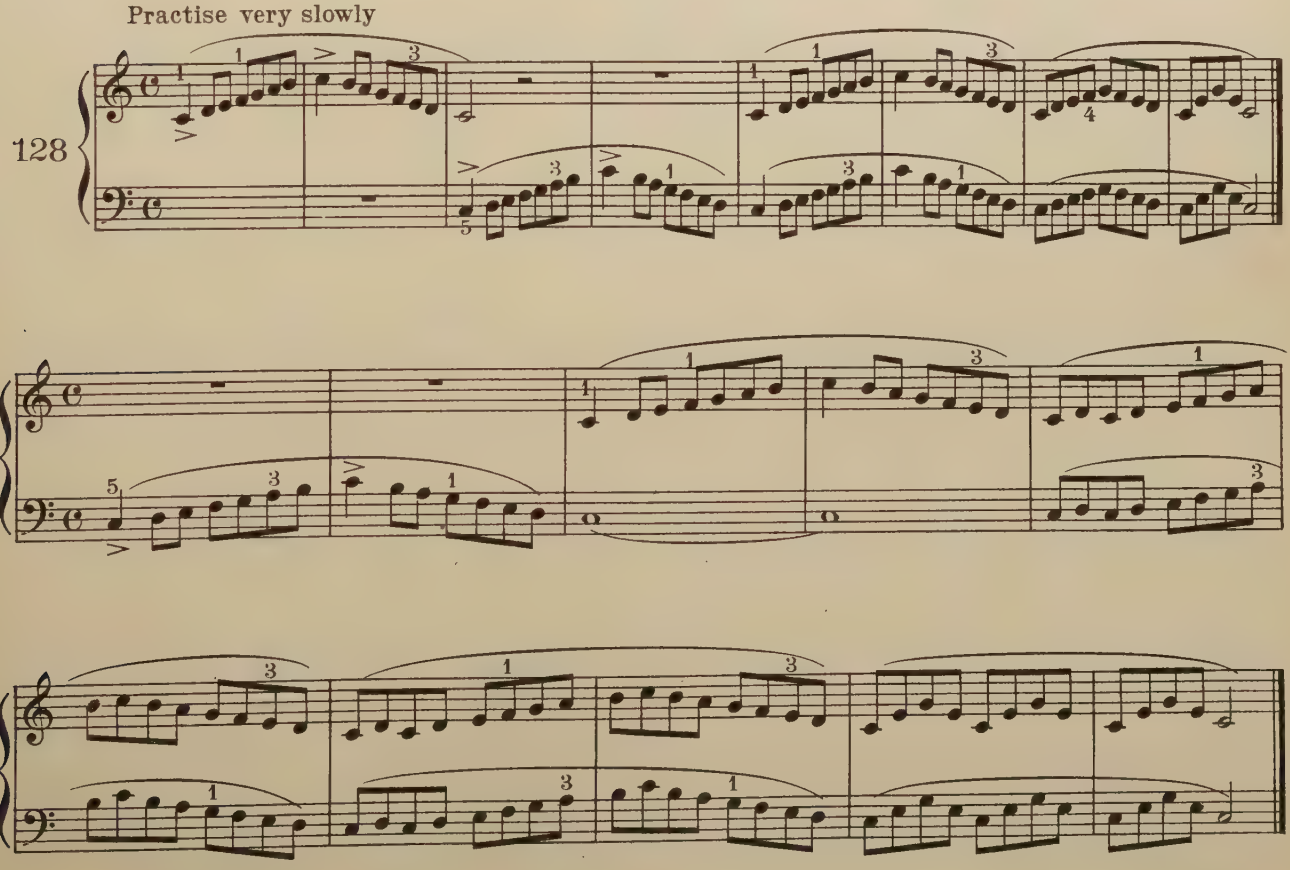



Scales having some key signature belong to the same tonal family, so to speak, and are therefore related. A minor is the relative minor of C major, but it is not the Scale of C minor. C major is the relative major of A minor etc. Gradually learn these relations, but do not start too soon. Learn the "key note" scales first beyond a possibility of a doubt.

## STUDY

Practise very slowly



# STUDIES IN SCALE AND ARPEGGIO PASSAGES

Change these studies to G major, name and think the notes in that key before practising. Also to D major. This is called transposition.

Repeat 6 times

129*a*



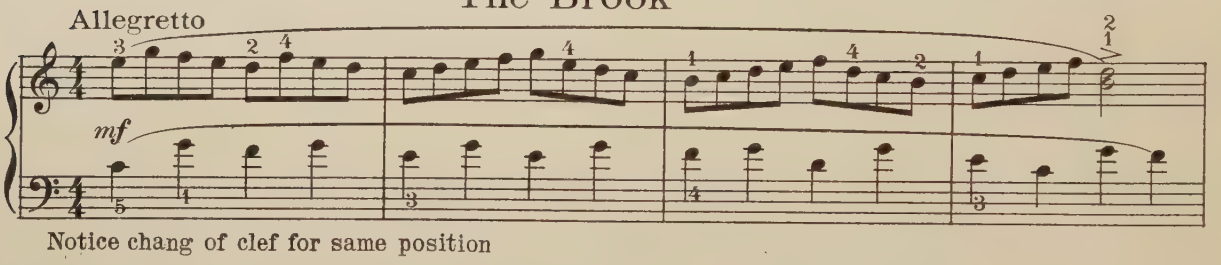
129*b*



## The Brook

Allegretto

130

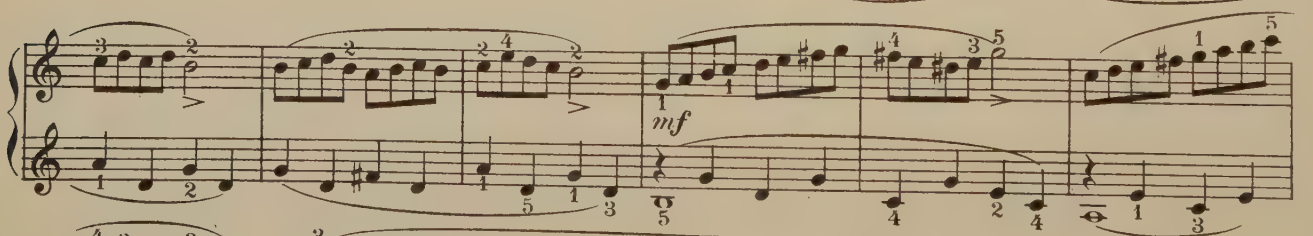


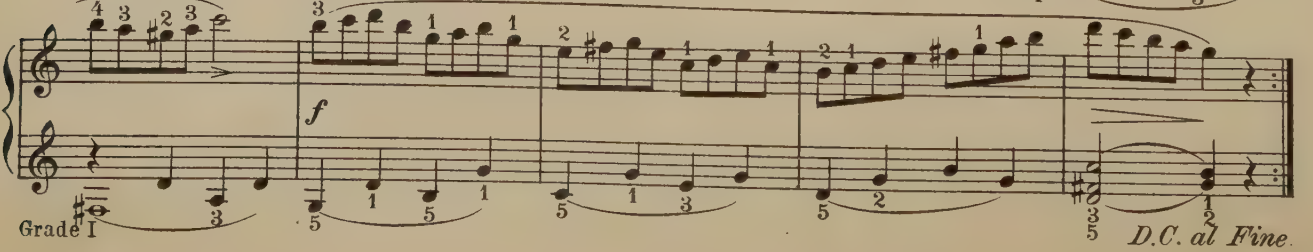

Notice chang of clef for same position









## Mazurka

Moderato

CZERNY

131

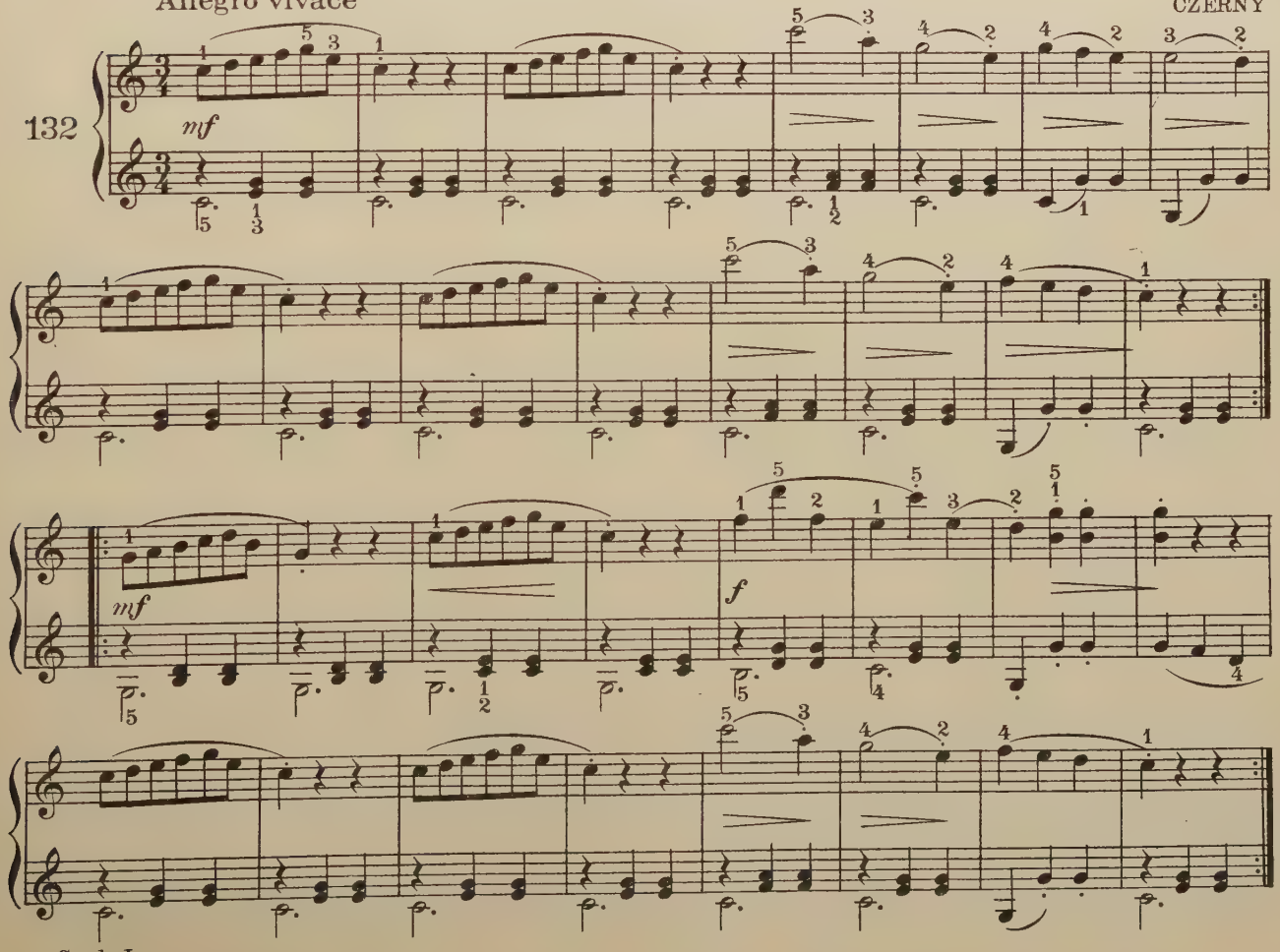



## Waltz

Allegro vivace

CZERNY

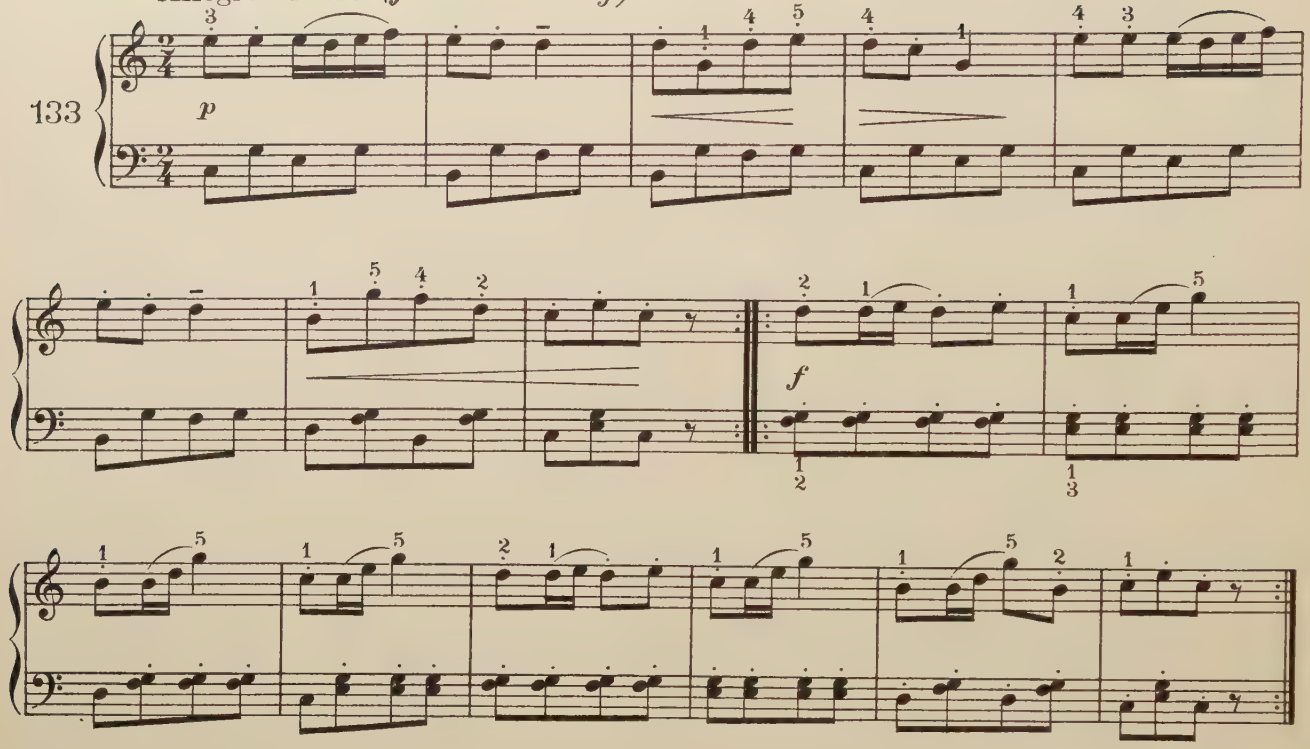
132



# Peasants Polka

Allegro vivace *(fast with vivacity)*

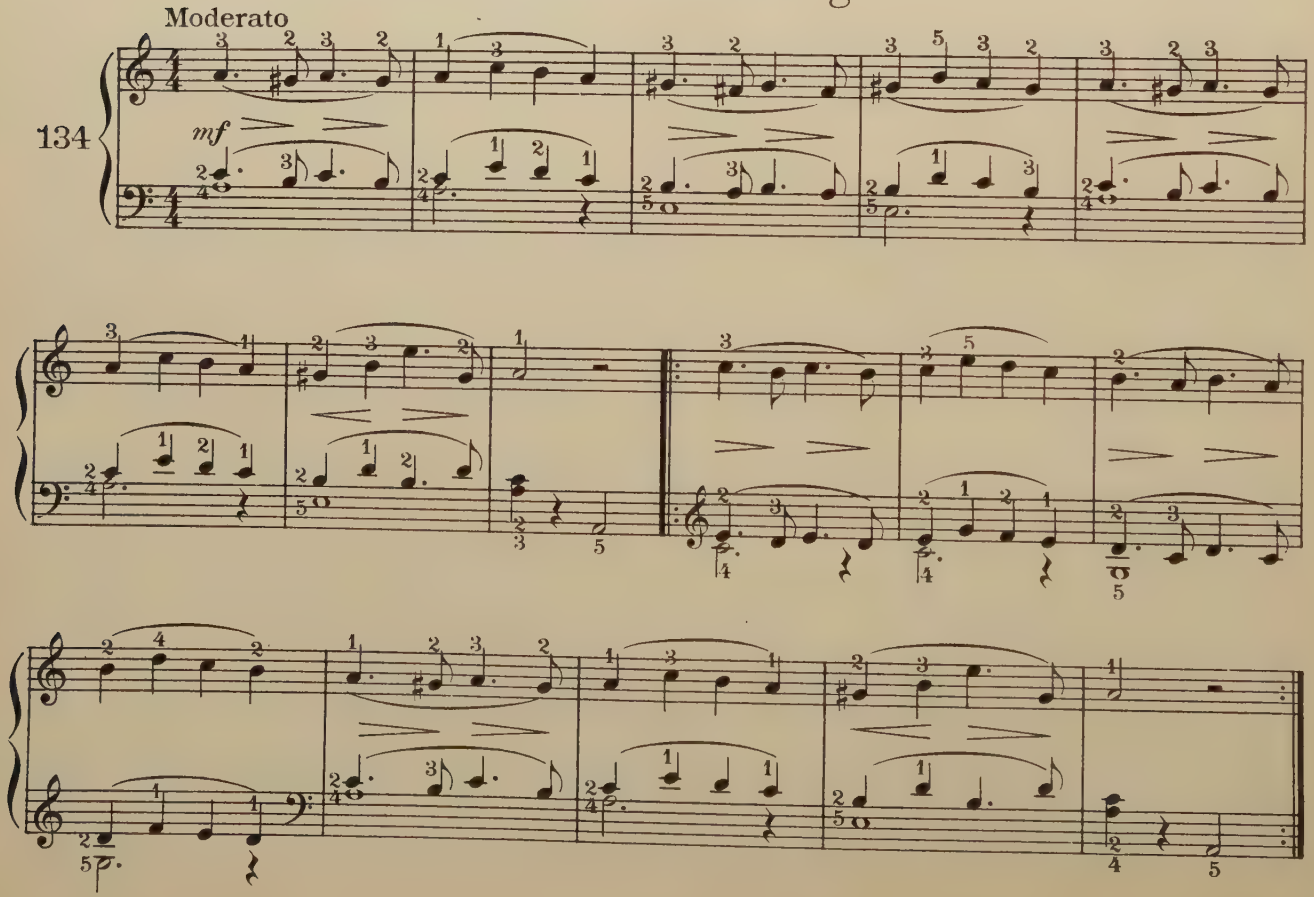
133




# Russian Folk Song

Moderato

134

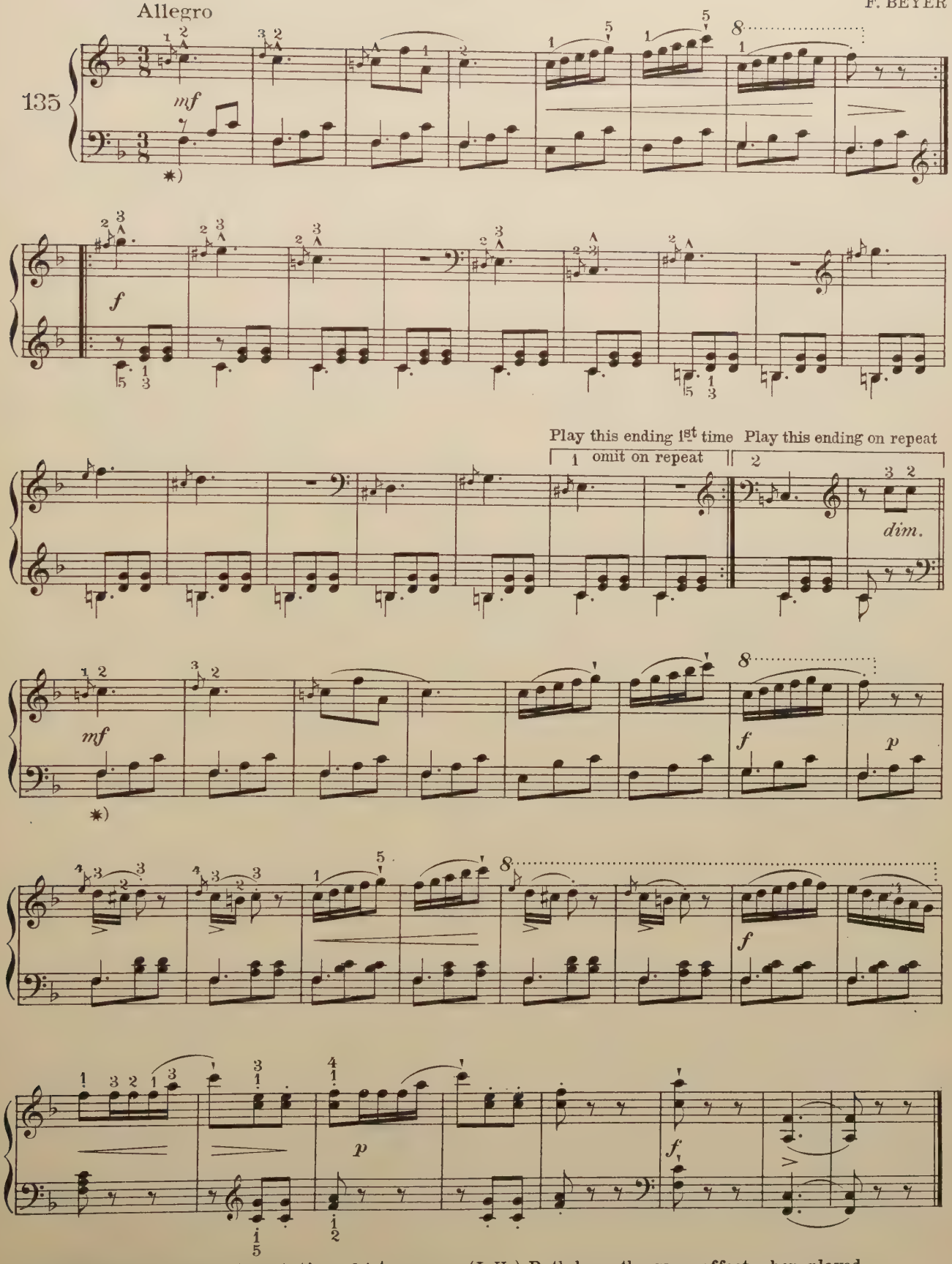



Grade I

# Clown and Pantaloon

## WALTZ

F. BEYER




*)Observe the difference in notation of 1st measure (L.H.) Both have the same effect when played.

# Minuett from Don Juan

Introducing stretches in double note playing.

W. A. MOZART

Moderato

136

*mf dolce*

*crescendo*

*diminuendo*

*crescendo*

*f*

## SCALES AND STACCATO

Allegro vivace

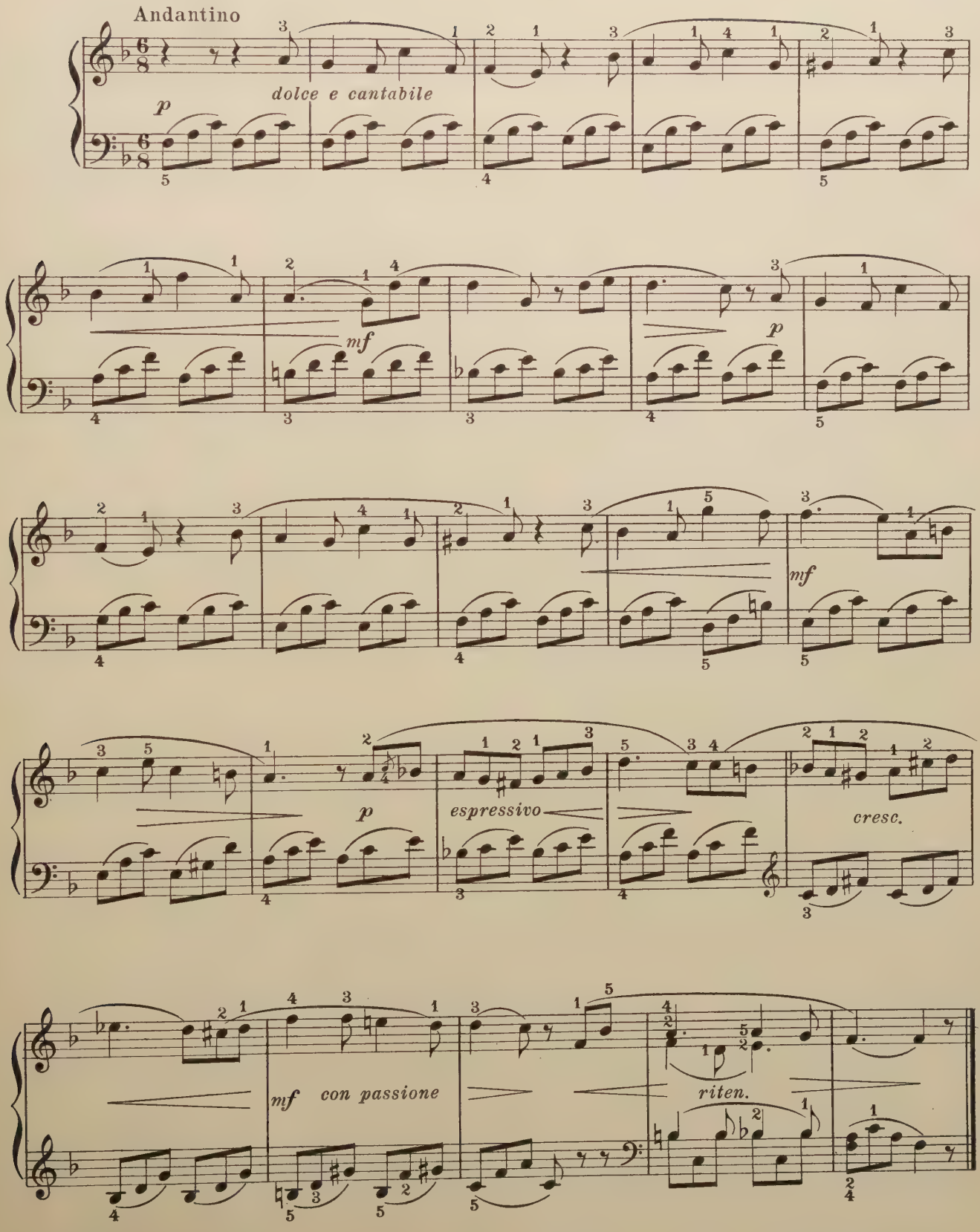
137

*f*

# FIRST VIOLET

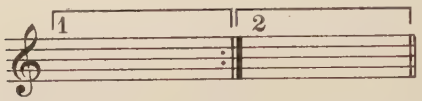
*Edited by*
*CHARLES DENNÉE*

F. BEHR Op. 575, Nº 8




Grade I

# SIGNS AND ABBREVIATIONS




These are endings (1st ending, 2nd ending) to save space and pages in music. The first time through play 1st ending, then repeat and play through to 1st ending again but this time skip 1st ending and play 2nd ending.

When a piece is marked *D. C.* it is a general rule to play through the 1st part, (on the Da Capo, or repeat) to the word Fine, without observing the repeat marks. But they are to be observed the first time the composition or movement is played through.

*D.C. al* 𝄋 *e poi la Coda*_ Go back to the beginning, play to the sign, 𝄋, and then go immediately to the Coda.

*Coda*_An ending or finishing passage.

# MUSICAL TERMS

The definitions given here are for the practical application of these terms

Andante_ Generally accepted as meaning rather slowly (In modern music )

Andantino_ Less Andante; generally accepted as meaning a little faster than Andante.

Moderato_ At a moderate, comfortable speed; not fast.

Allegro_ Fast, lively

Allegretto_ In a bright, cheerful style; not so fast as Allegro, faster than Moderato.

Comodo_ At an accomodating or comfortable speed

Piu Allegro_ Faster than the preceding; piu, more, Allegro, fast.

*dolce*_ Sweetly

*poco or un poco*_ means "a little" and is used before some other term to modify it.

*poco a poco*_ Little by little; gradually.

*con*_ with, ex, *con Ped.*, with the Pedal.

*meno.* Less; ex, *meno allegro,* less fast_ *meno forte,* less loud.

*mosso.* movement, motion; ex, *piu mosso,* more motion (faster) *meno mosso,* less motion (slower).

*vivo*_ } with life; vivaceously.
*vivace*_ }

# THE PEDALS

The right hand pedal is called the Damper Pedal (not the Loud Pedal.) It's function is to raise all the dampers away from the strings at once, thus allowing all the tones that are played, while the pedal is pressed down, to be sustained. Letting the pedal up drops the dampers against the strings again and stops the tone.

In playing without the pedal the putting down of the key raises the individual damper for the strings of that one tone only.

The left hand pedal is called the Soft Pedal and in upright pianos moves the hammers closer to the strings, thus shortening the stroke, making the key action lighter, and producing a soft tone with the same amount of finger force. In Grand pianos it shifts the key board to the right, and as in the earlier instruments it shifted far enough to allow the hammers to strike only one of three strings it was called Una Corda (one string), which term is in general use to-day. The words "tre corde" indicate the release of the soft pedal.

The word "Ped." indicates the pressing down of the damper pedal; the sign ✻ indicates the release of it.

If simply the word "Ped." is used continually, without any star (✻) the pedal should be pressed down at the first word "Ped.", held until the next "Ped." and then quickly released and immediately pressed down again just as the note over the word is played.

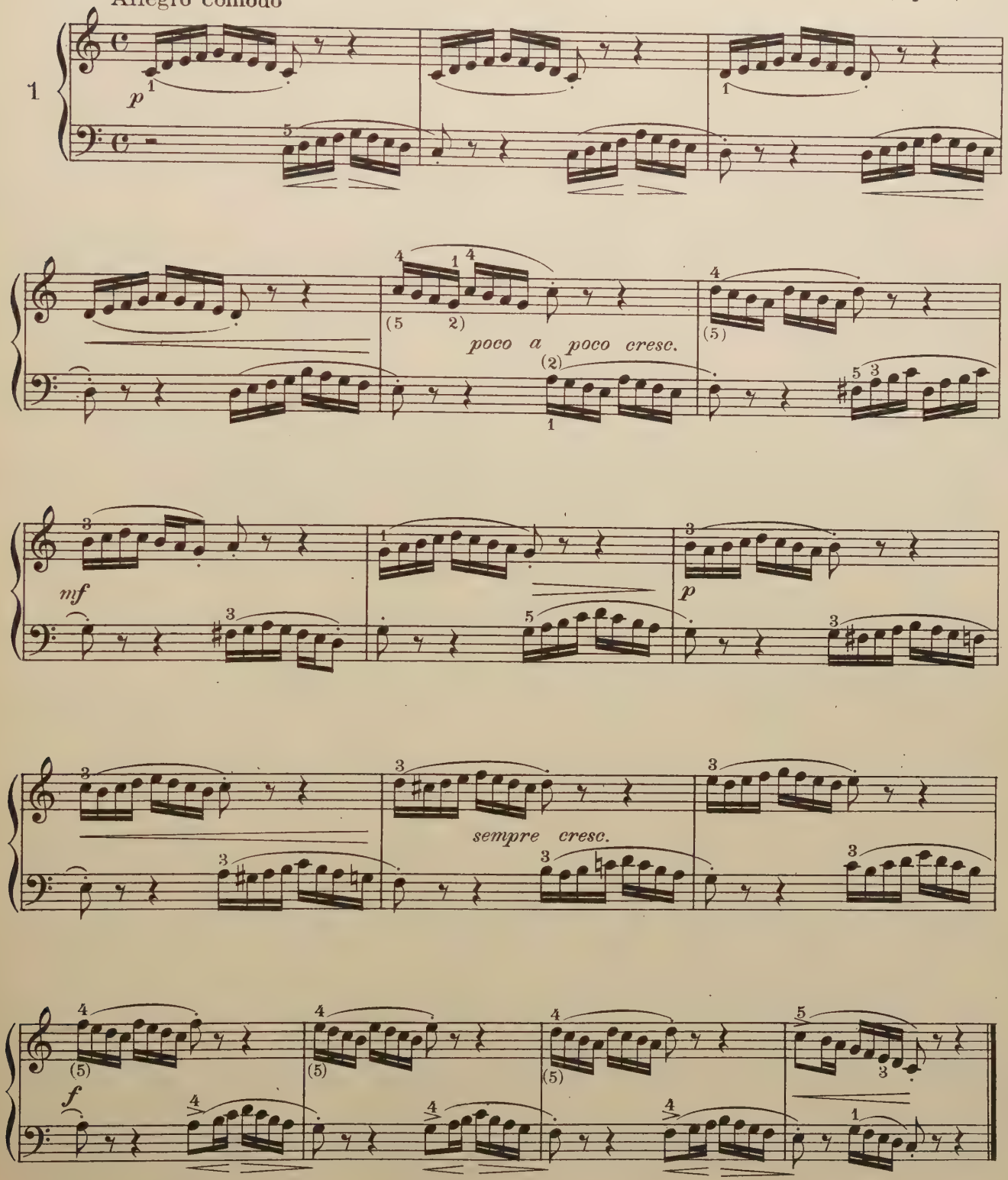
The use of the pedals should be delayed until every other difficulty has been mastered. Do not begin its use earlier than the place indicated in this volume except for special practise and experiment.

# SECOND GRADE SECTION

## Studies

Allegro comodo

KOHLER, Op.157, № 3

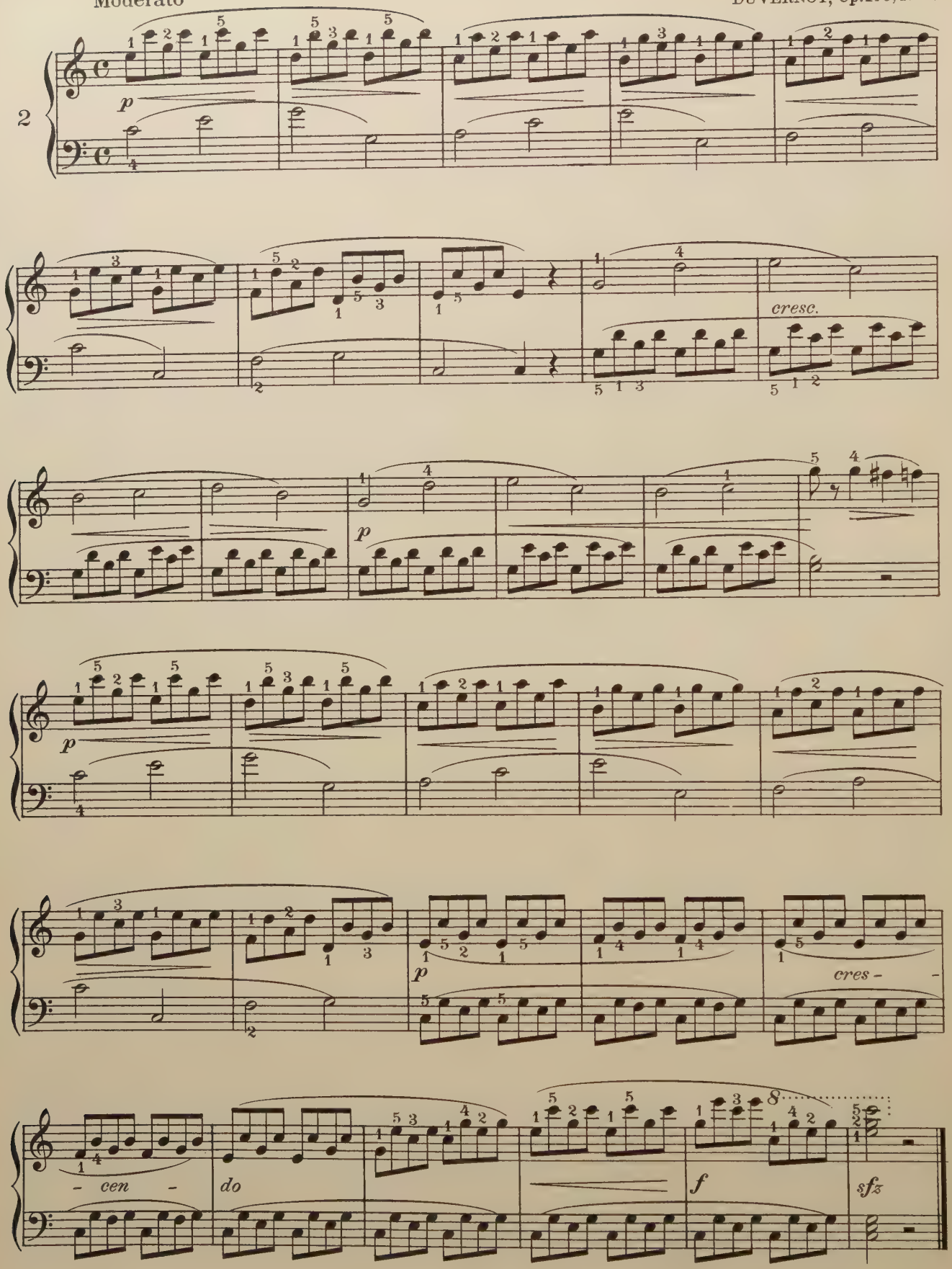



Practise slowly, with a firm even touch, at first. Eventually transpose to the neighboring major keys above and below original key.

Grade I

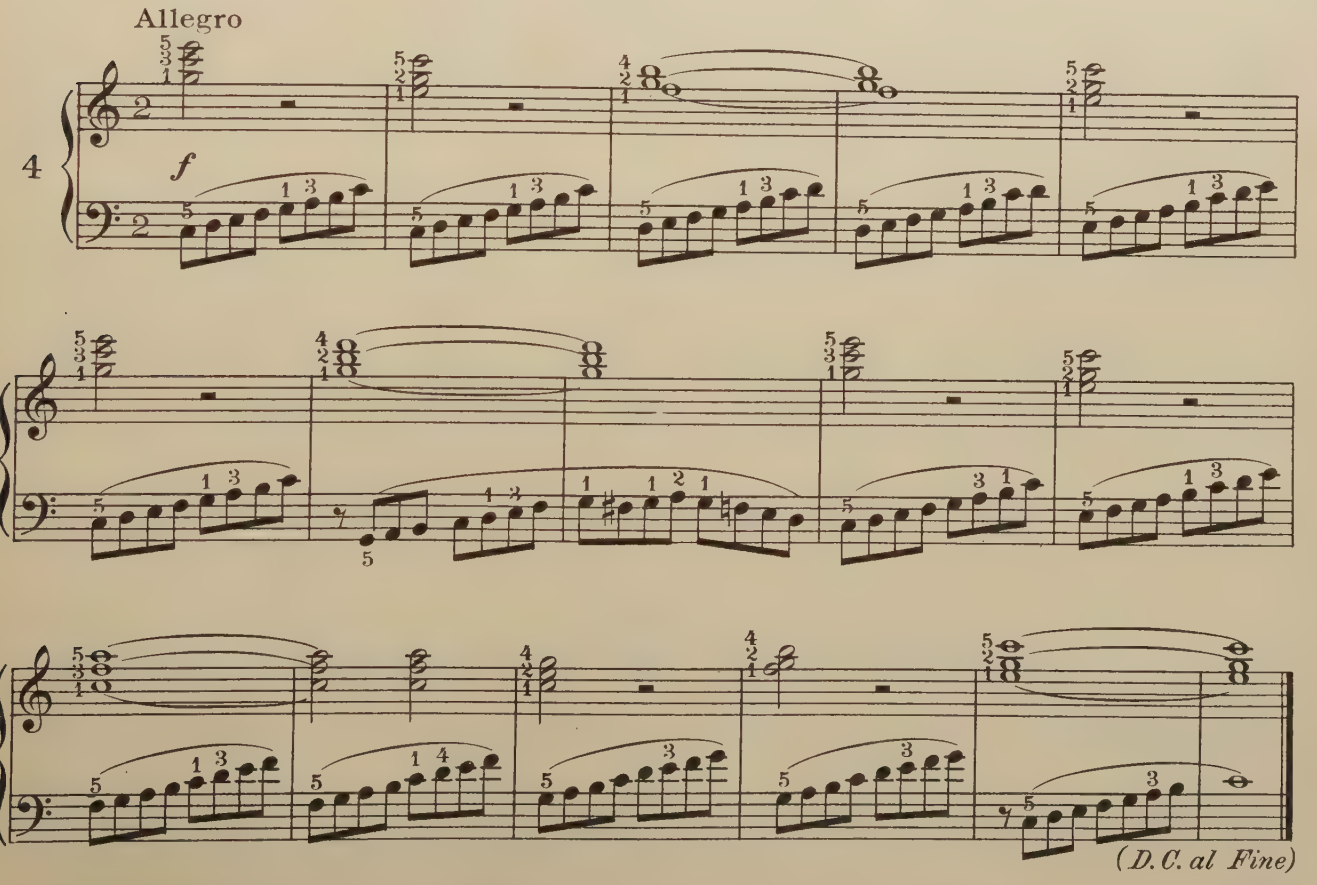
Moderato

DUVERNOY, Op.176, № 4



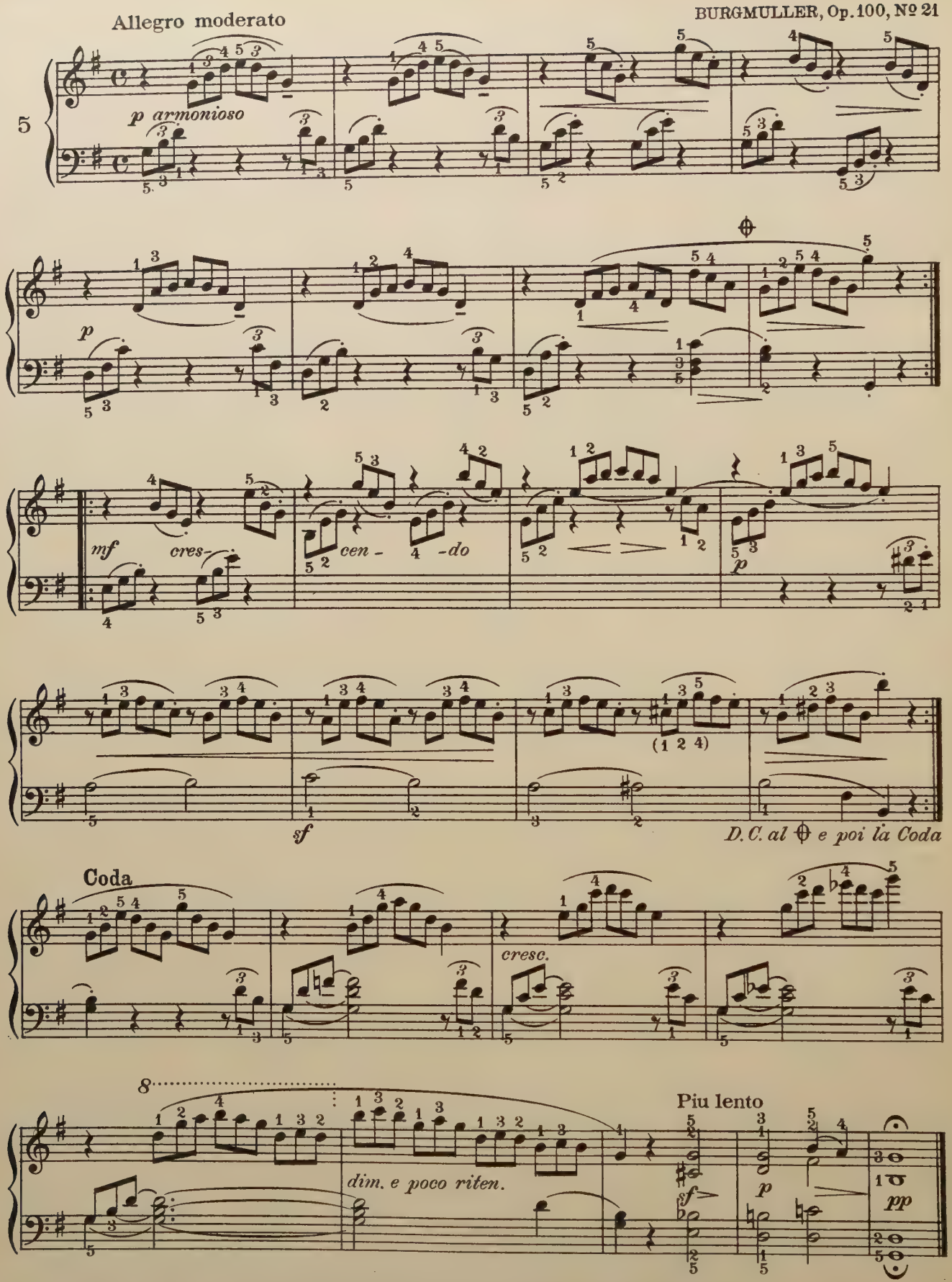

Slowly, with precise finger stroke and lift, at first. Later transpose to D, E, A and easier keys.
Grade II




These two studies may be combined and played as one by using *D.C. al Fine.* Transpose to D, E, F, B, A and G, noting change in fingering B maj. *L.H.*, F maj. *R.H.* and reason therefor.

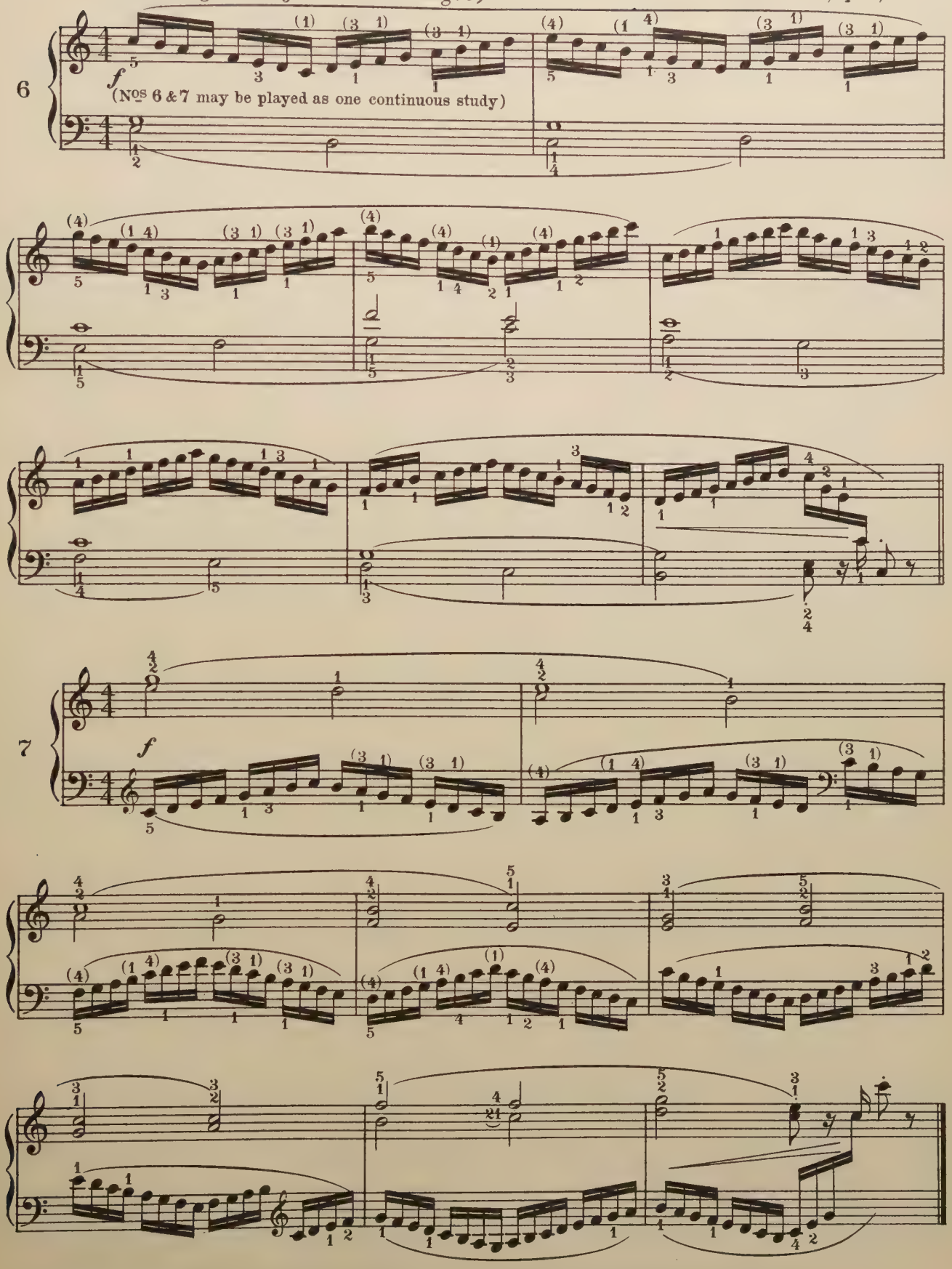
Grade II




Play through twice before going to Coda. Later transpose to F and A, using same fingering.

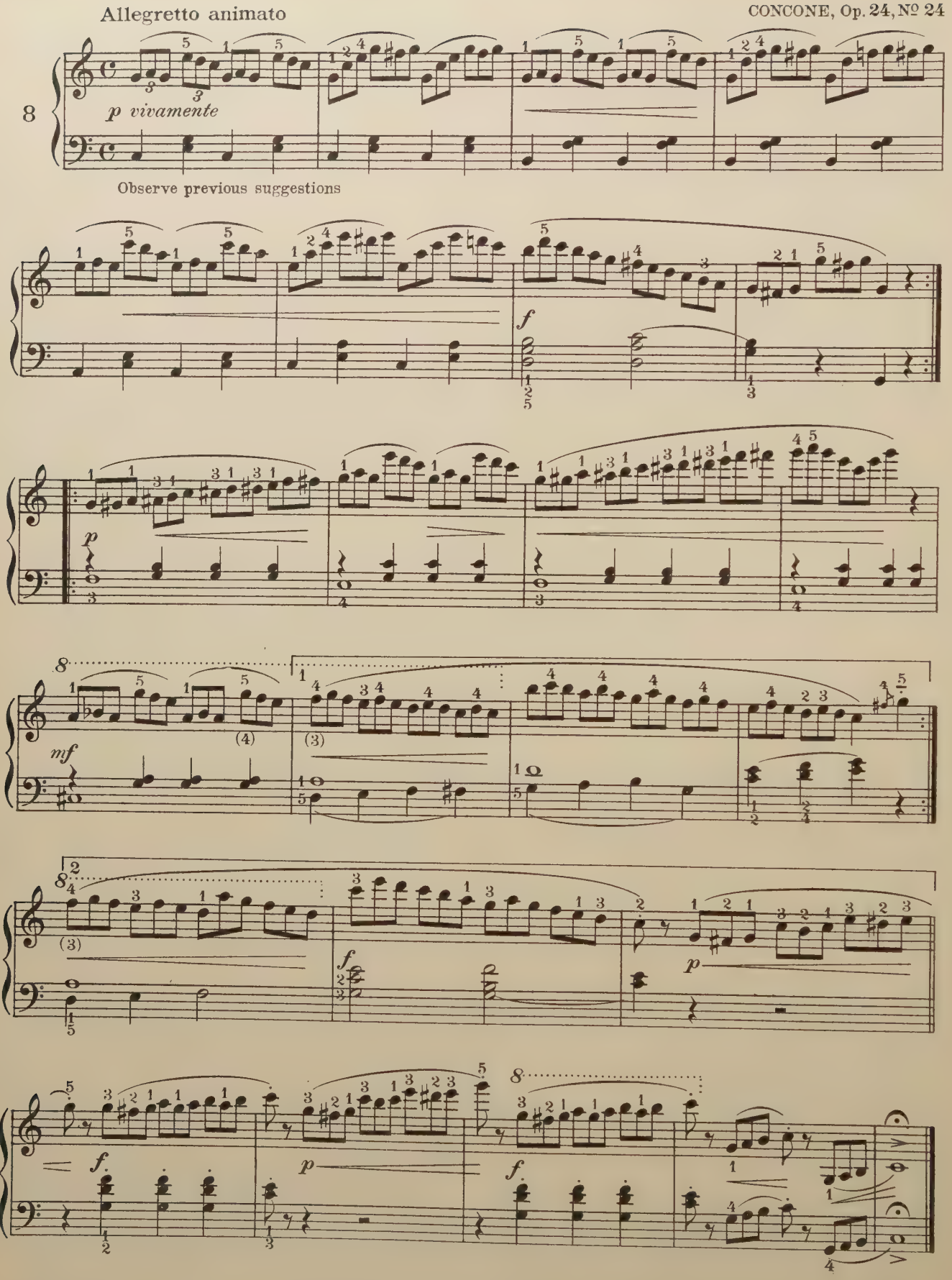
Grade II

Moderato *(gradually increase to Allegro)* KOHLER, Op.50, № 9-10




The upper fingering is stronger for forte playing, and affords excellent practise. Practise both ways

Grade II


Allegretto animato
p vivamente
Observe previous suggestions
f
p
mf
f
p
f
p
f

Allegretto

DUVERNOY, Op. 176, № 23




Allegro comodo

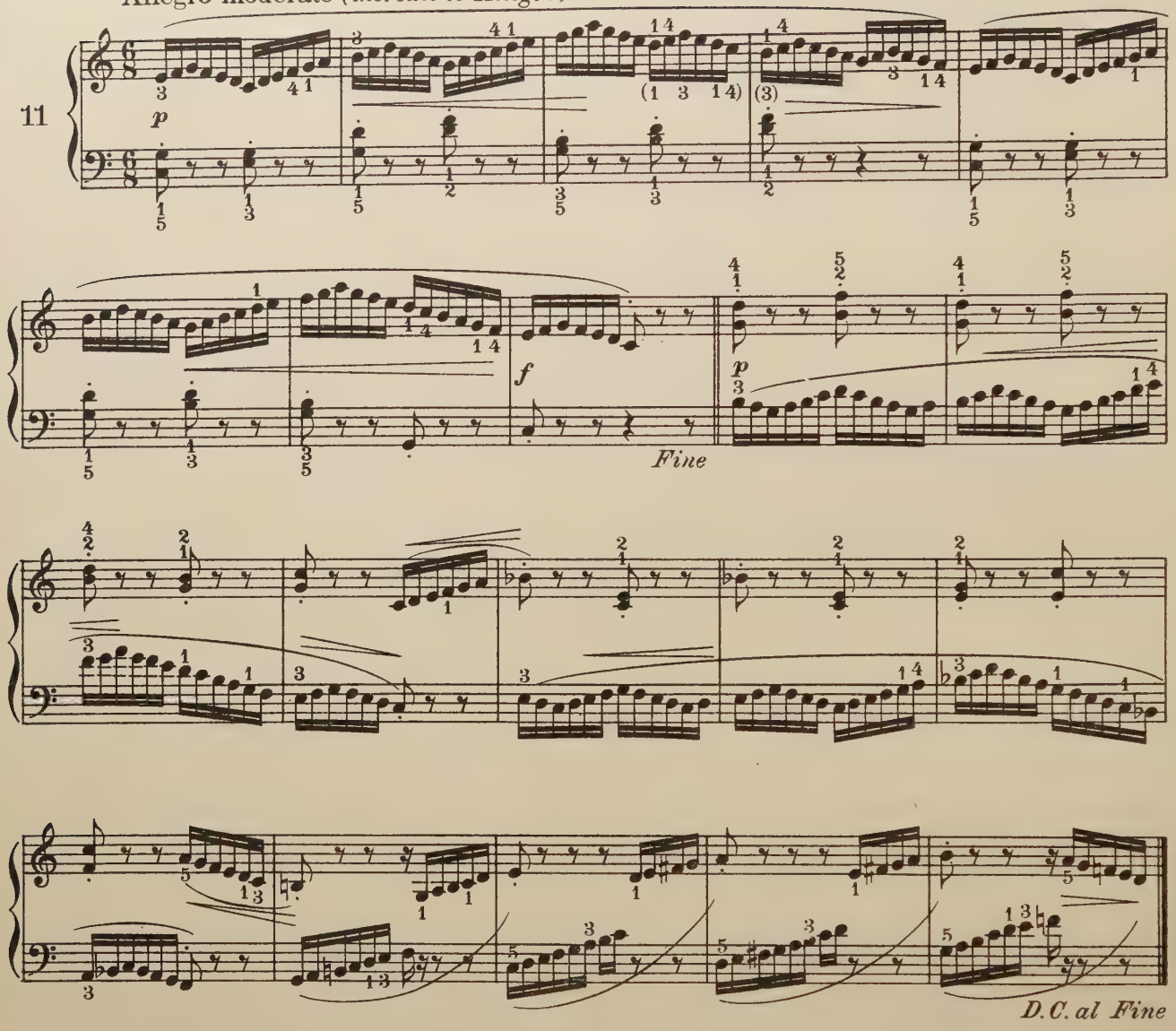
DUVERNOY, Op. 176, № 9



KOHLER, Op. 157, № 11

Allegro moderato *(increase to Allegro)*

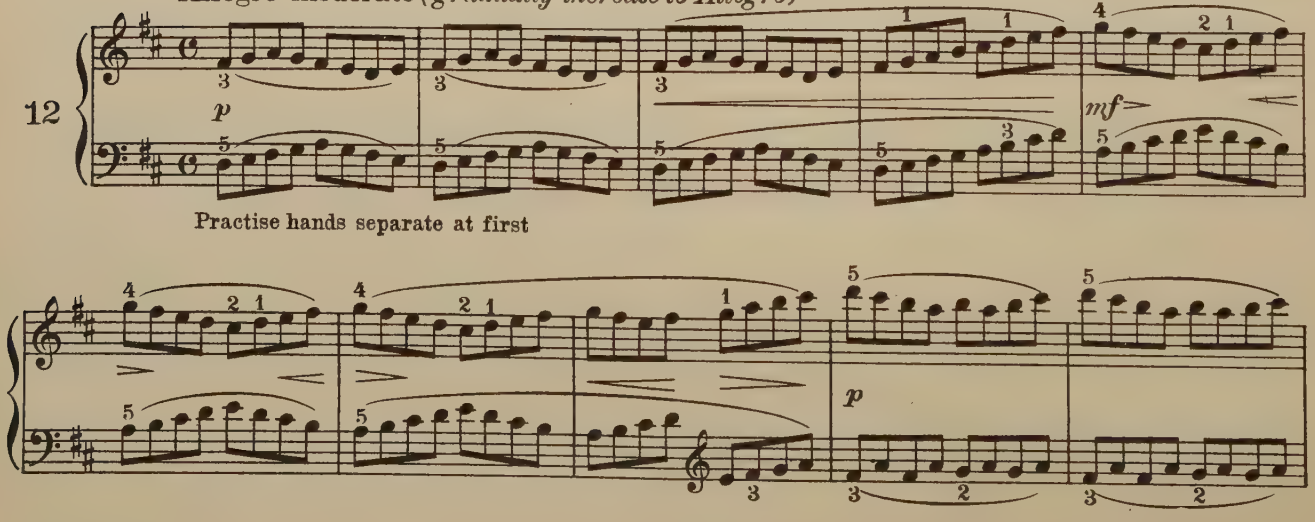
11




DUVERNOY, Op. 176

Allegro moderato *(gradually increase to Allegro)*

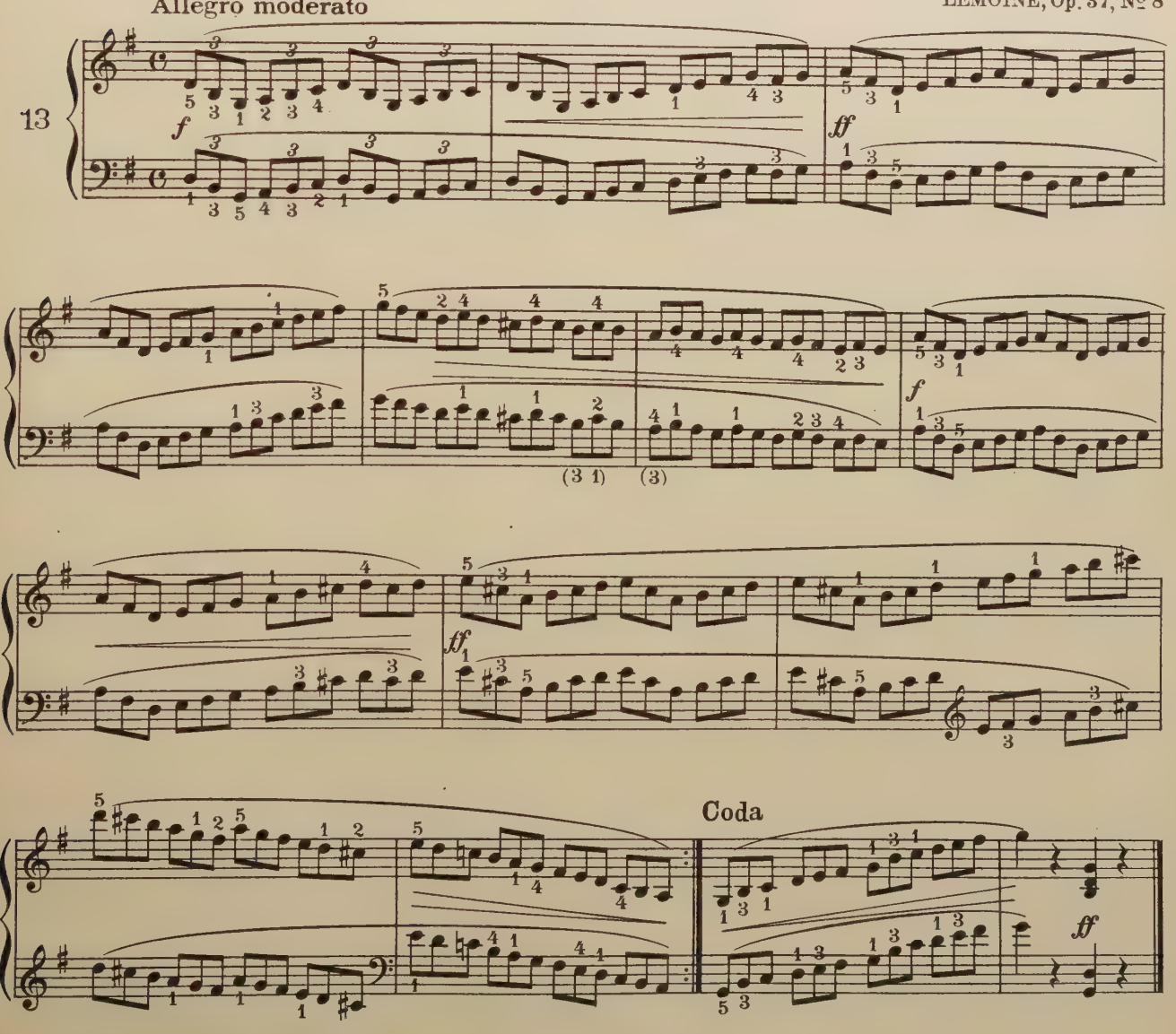
12





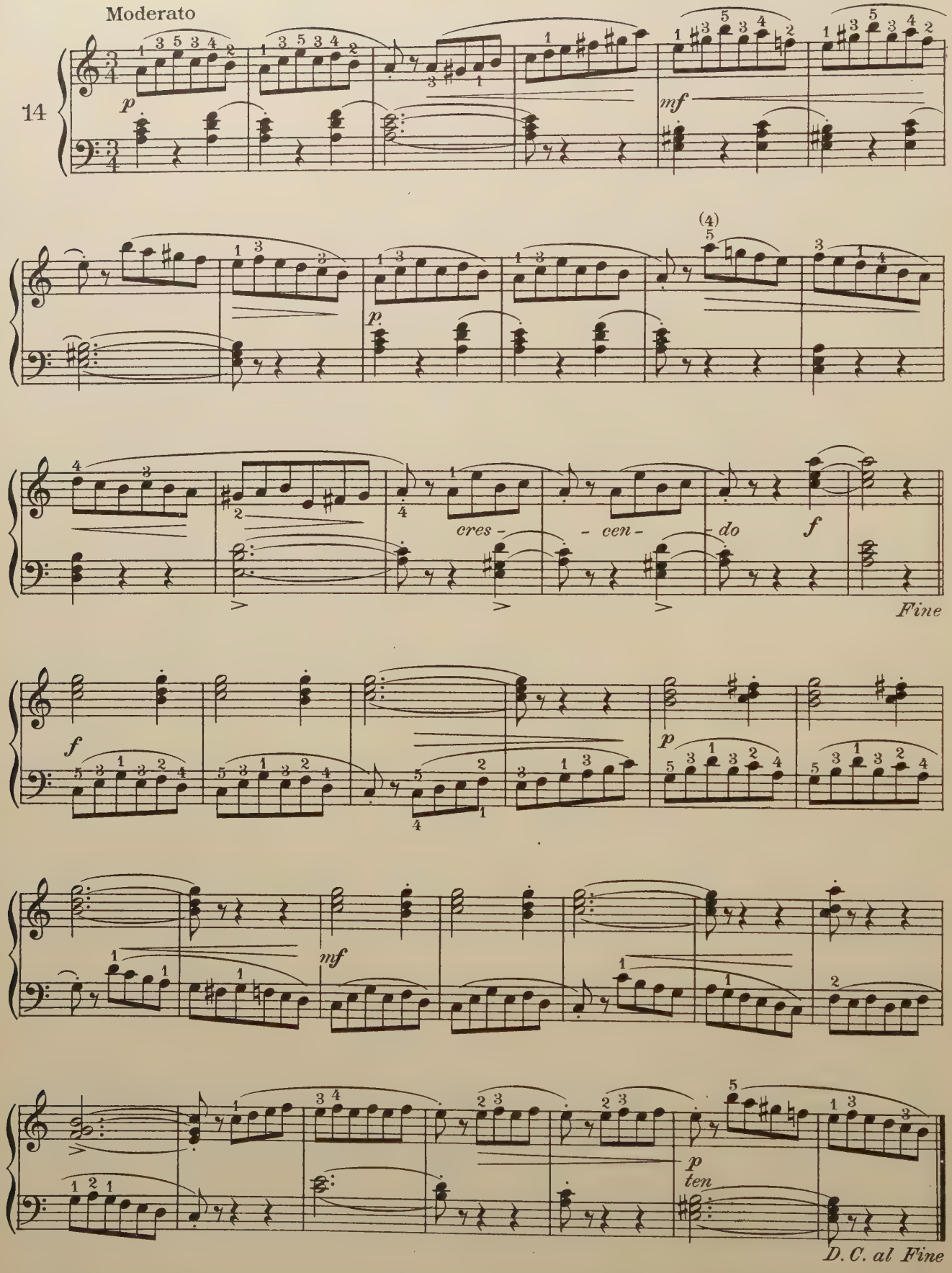

Allegro moderato

LEMOINE, Op. 37, № 8

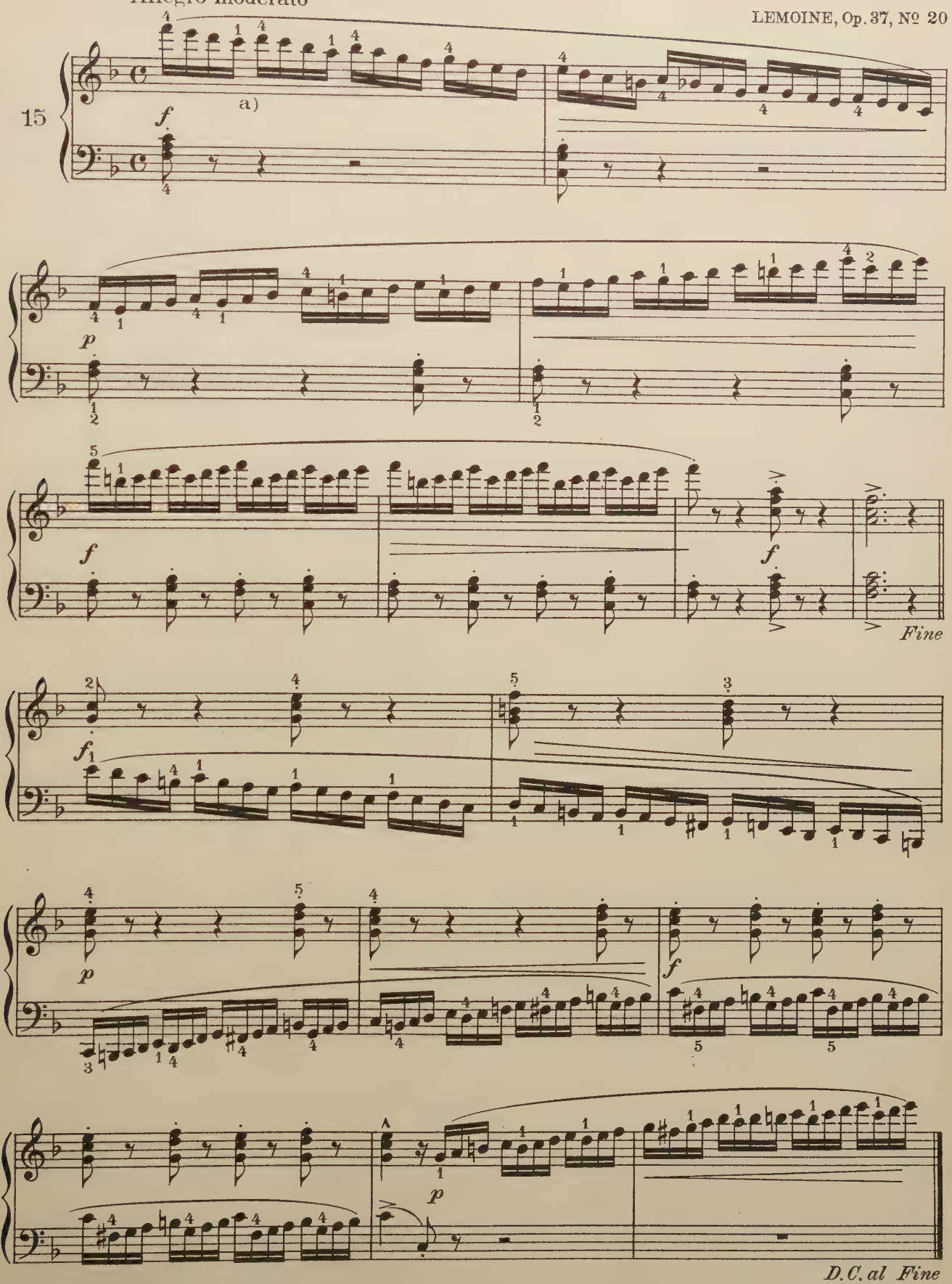



Slowly, with firm finger touch, until thoroughly learned, then increase speed. Later transpose

Grade II


Moderato
14
p
mf
p
cres - - cen - do
f
Fine
f
p
mf
p
ten
D. C. al Fine

Allegro moderato




a) Watch hand position and use fingers precisely and accurately in the contractions between 1st and 4th fingers.

Grade II

Allegro

16

*f*

*decresc.*

*f*

*f*

*mf*

*f*

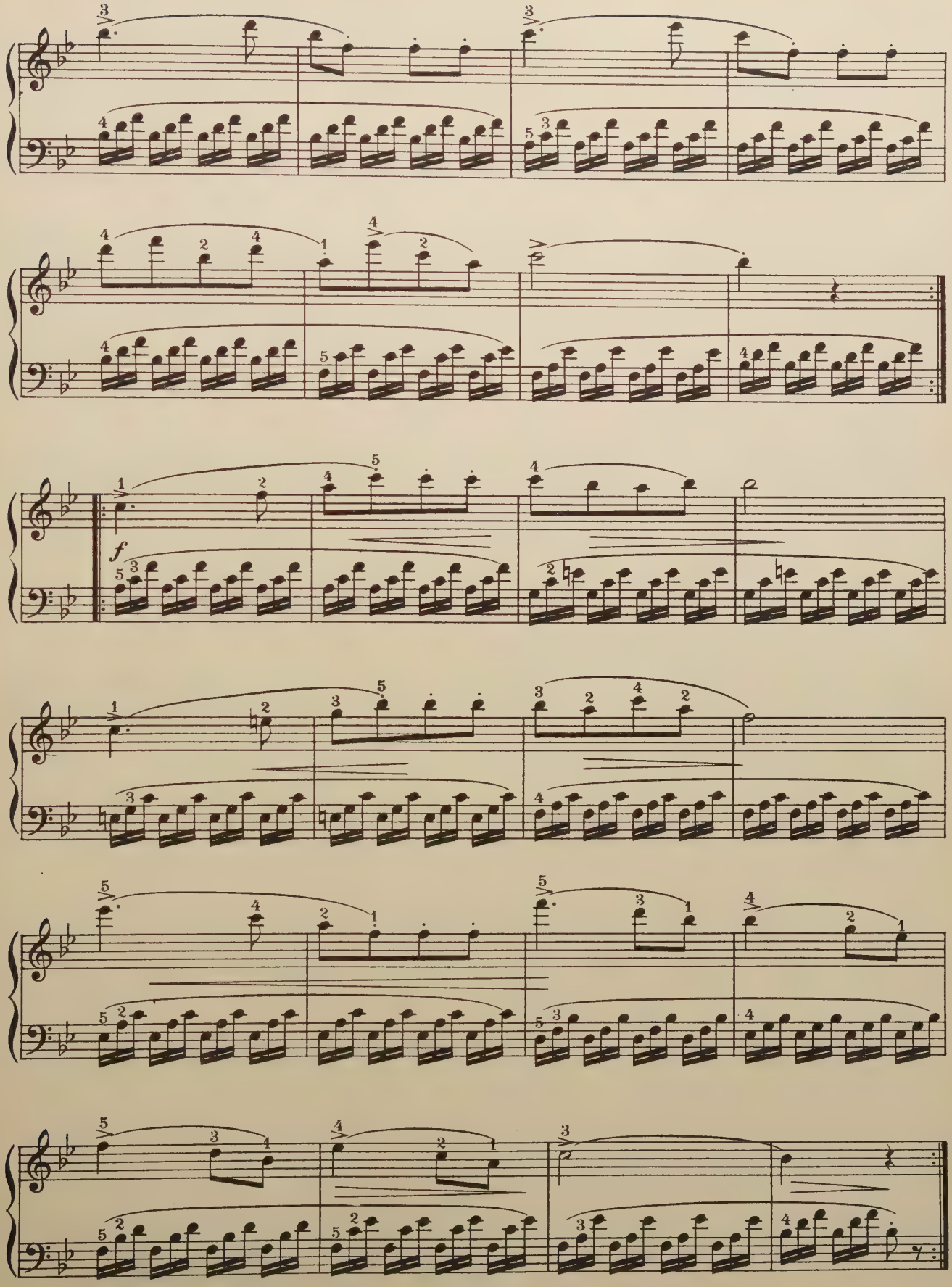
Allegro molto

CZERNY, Op.139, № 45

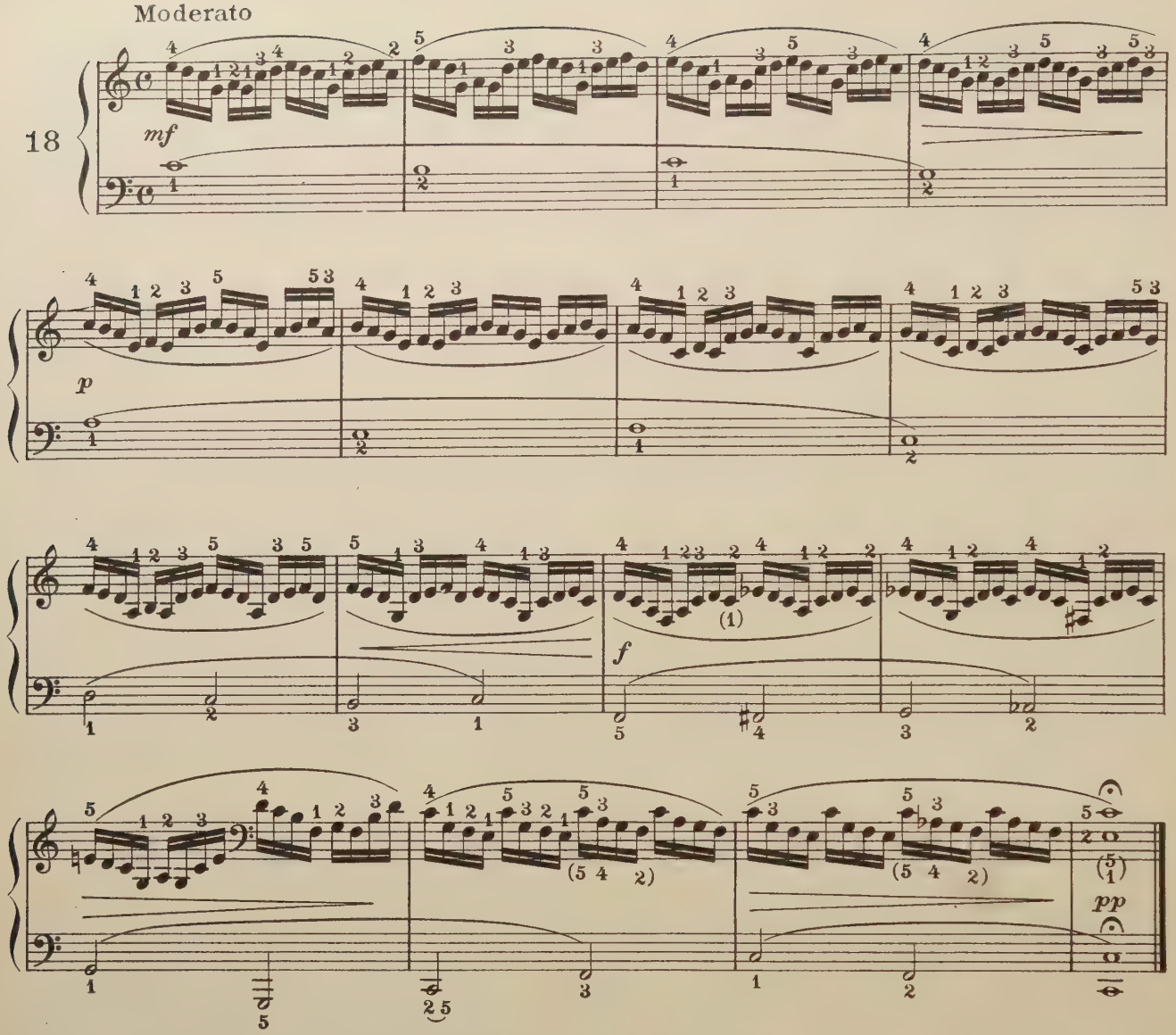
17

*f*

Slowly and firmly at first, constantly reviewing until the study can be played up to time.
Grade II


f

Moderato




Slowly, the fingers lifting high and playing with a firm, sure stroke

Allegro moderato

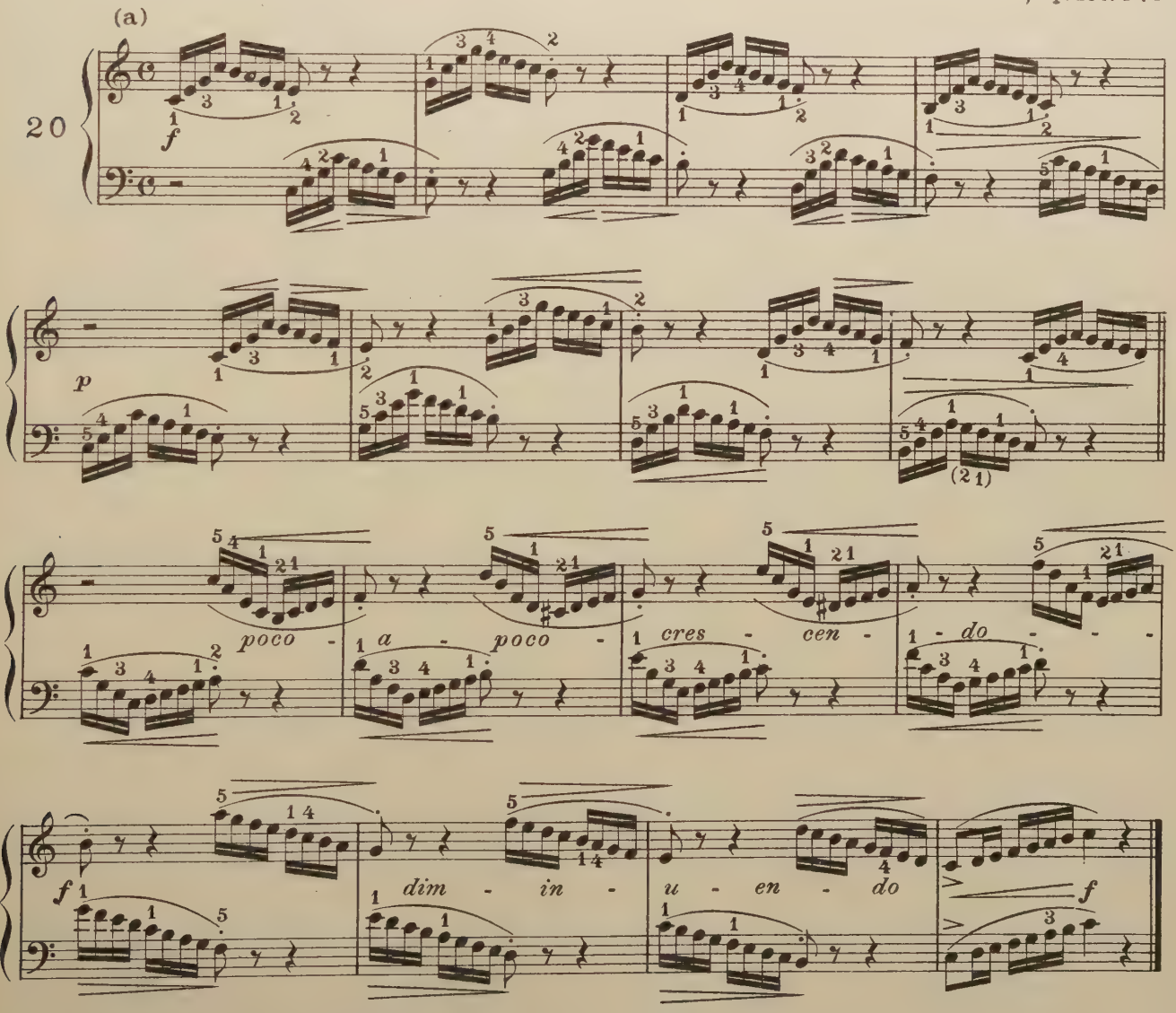
DÖRING, Op. 8. Nº 2





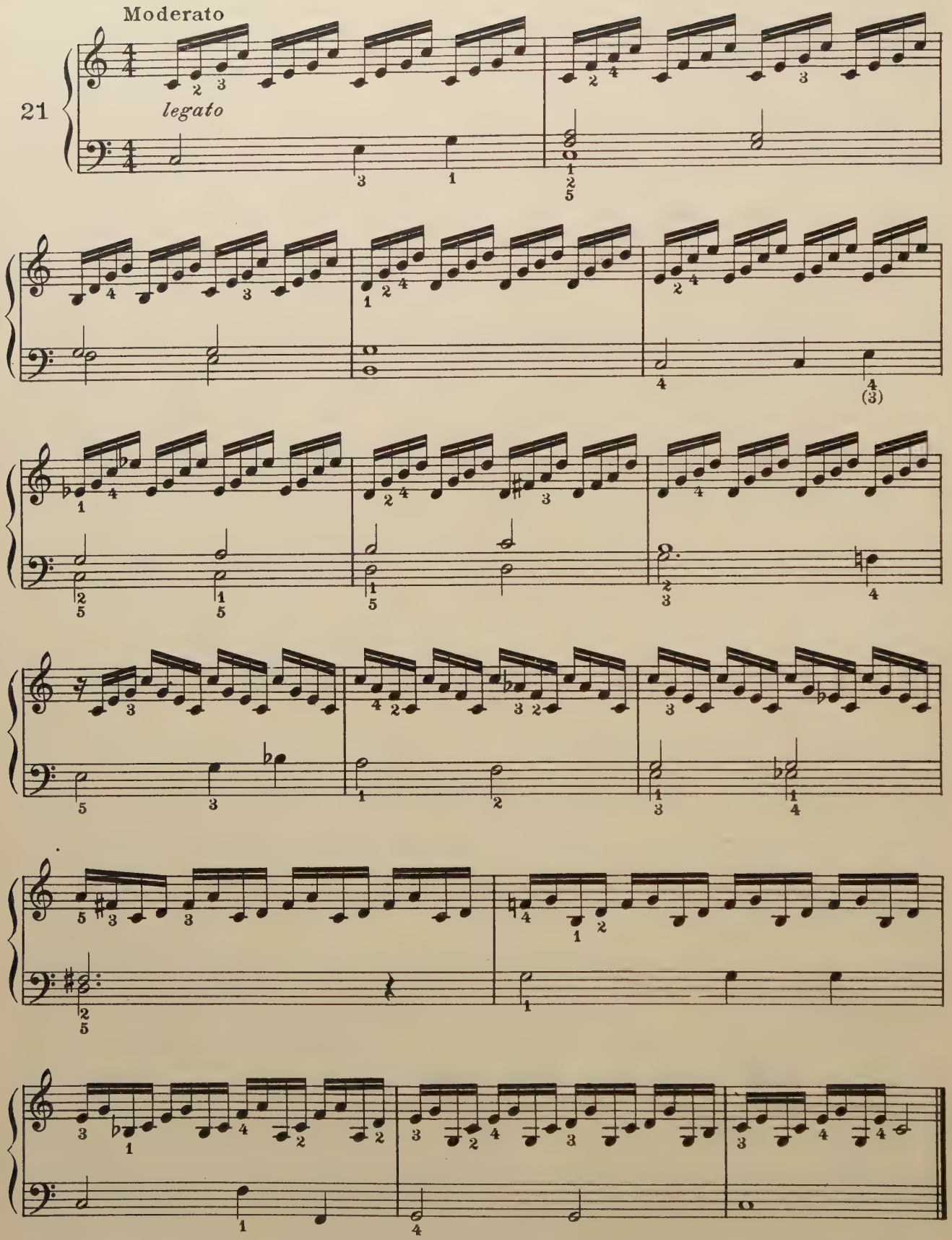

See remarks previous study

KOHLER, Op. 157. №8



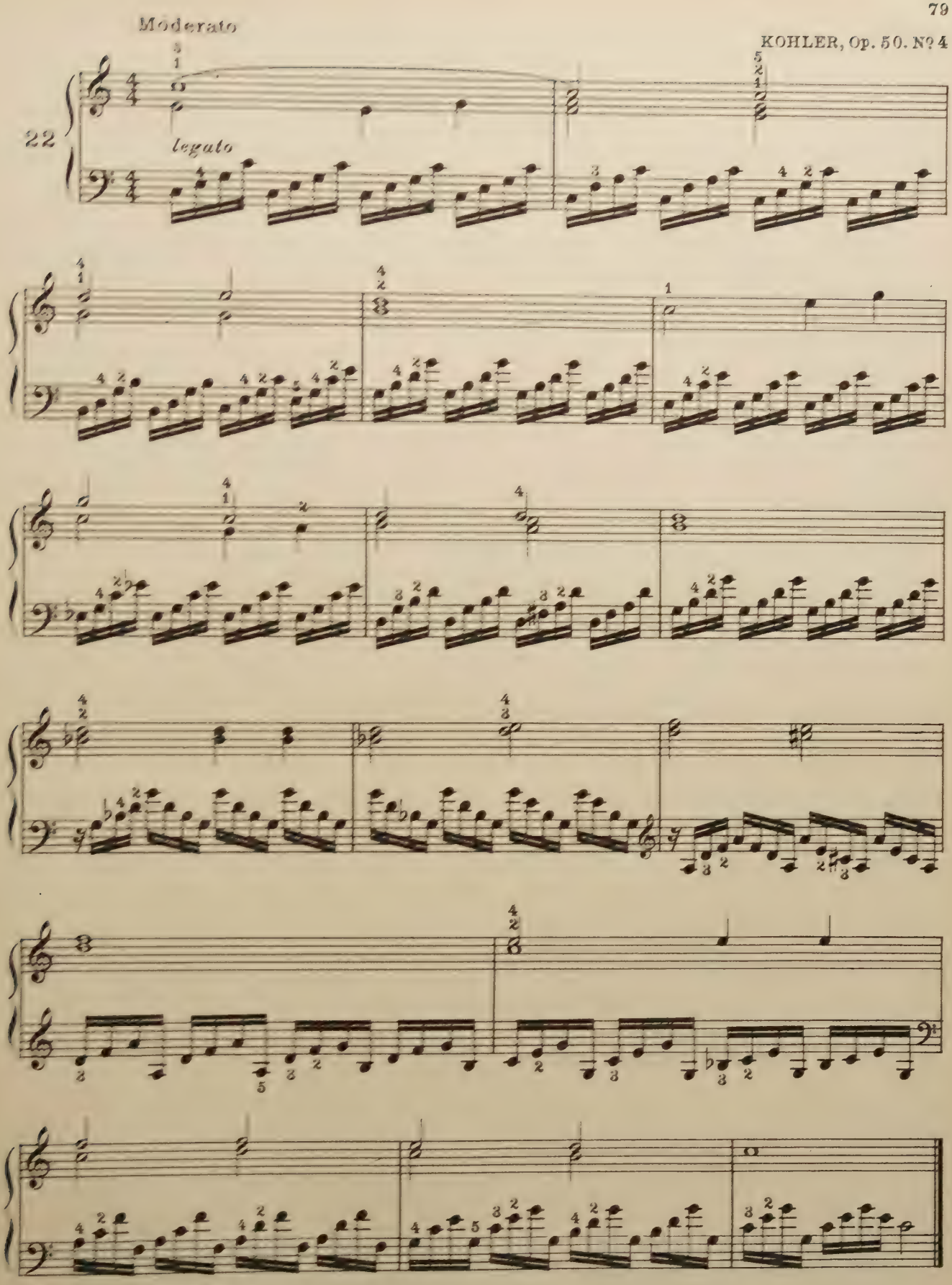

(a) Practise Adagio *f* — Moderato *f* — Allegro *mf* — Allegro molto *p*
Later transpose adapting fingering

Grade II

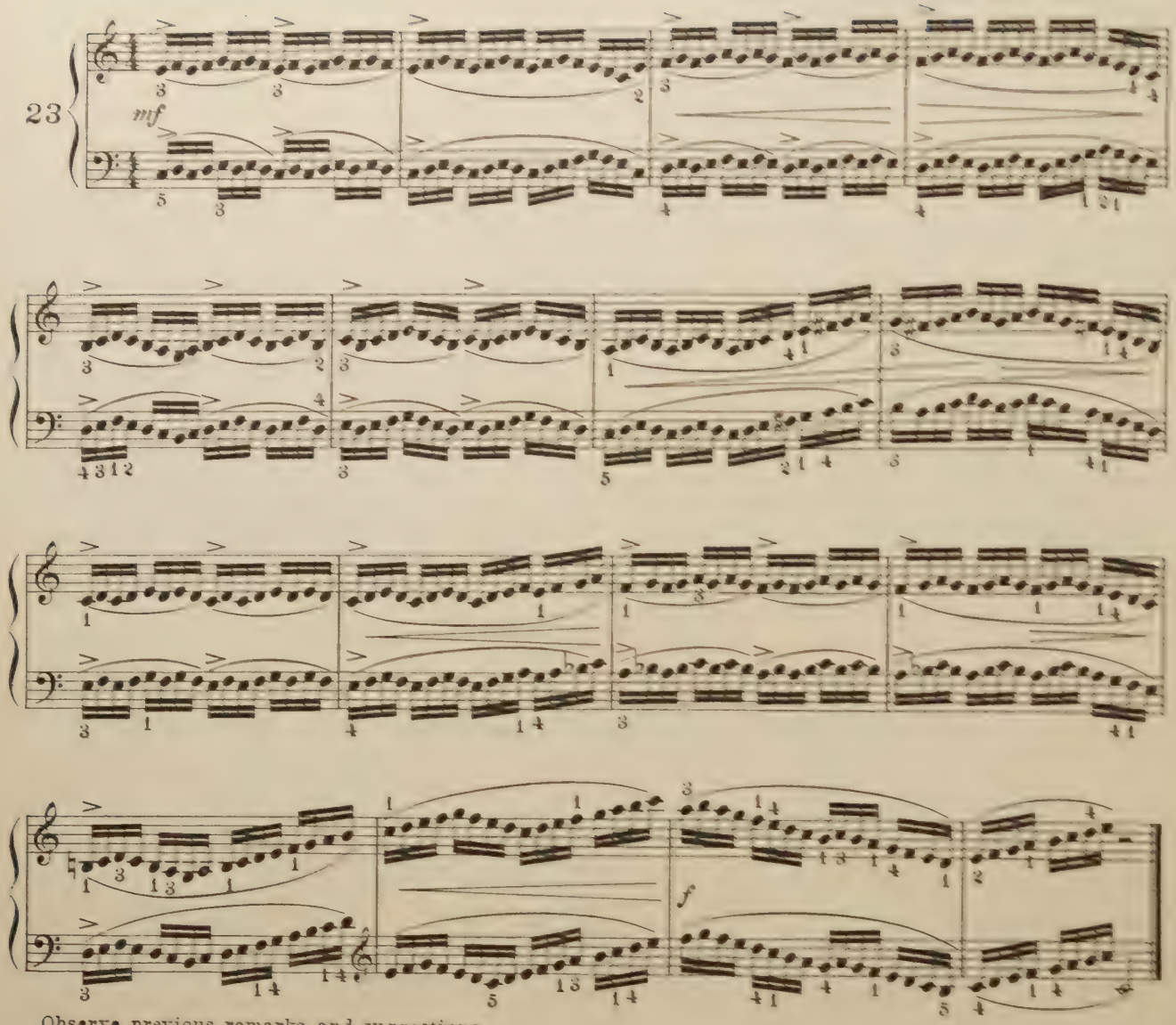



Pay strict attention to fingers; precise and firm stroke, quick lift and control at a slow tempo
Transpose to easy keys

Grade II


Moderato
22
legato

23

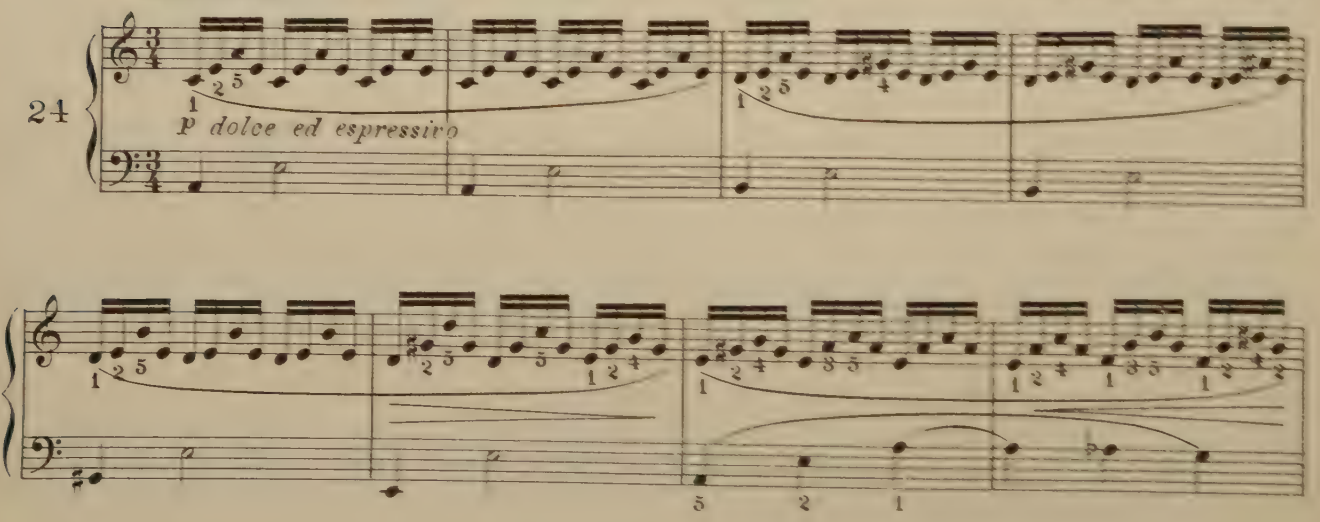


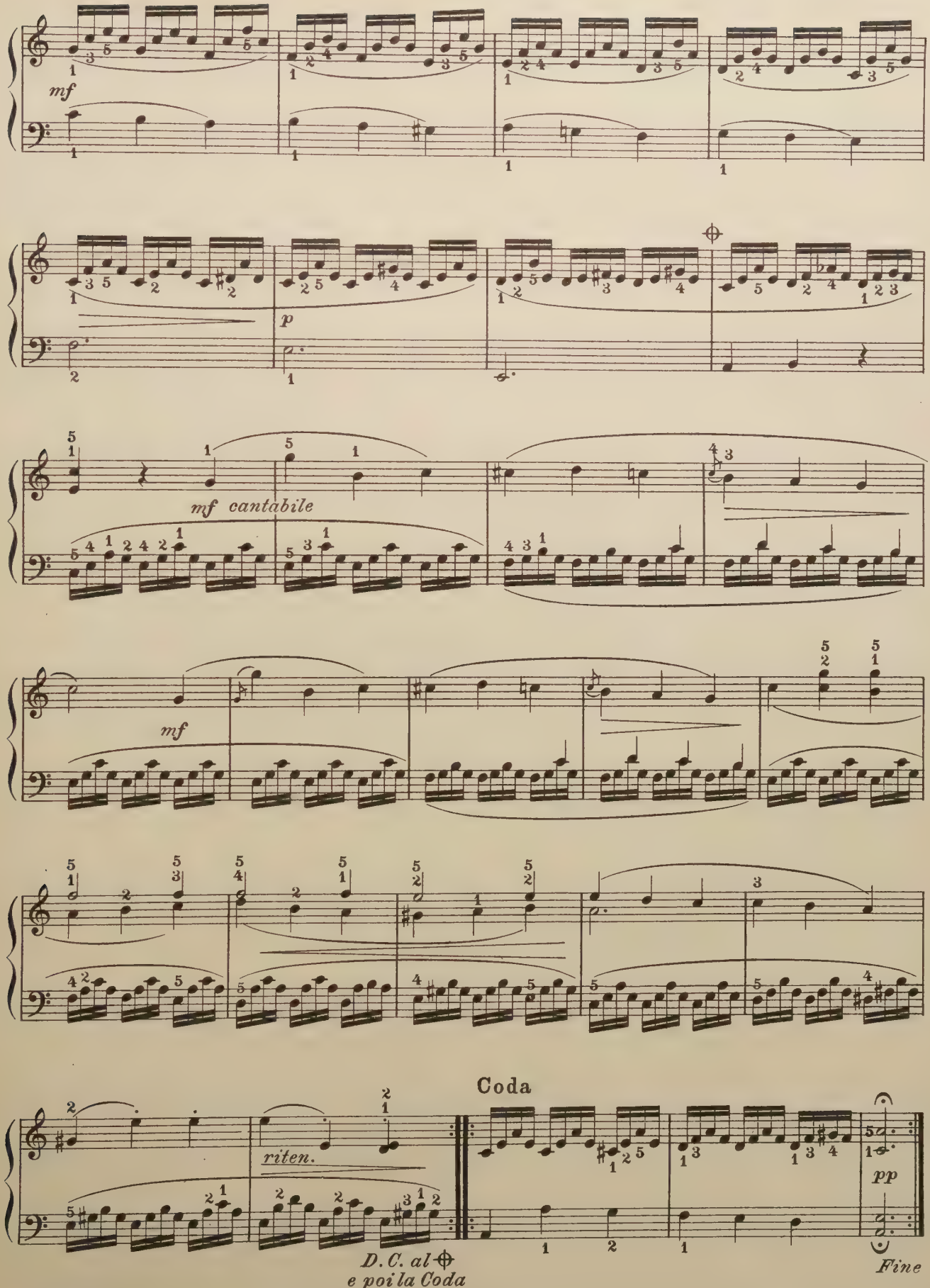

Observe previous remarks and suggestions

LOESCHHORN, Op. 66-8

Moderato

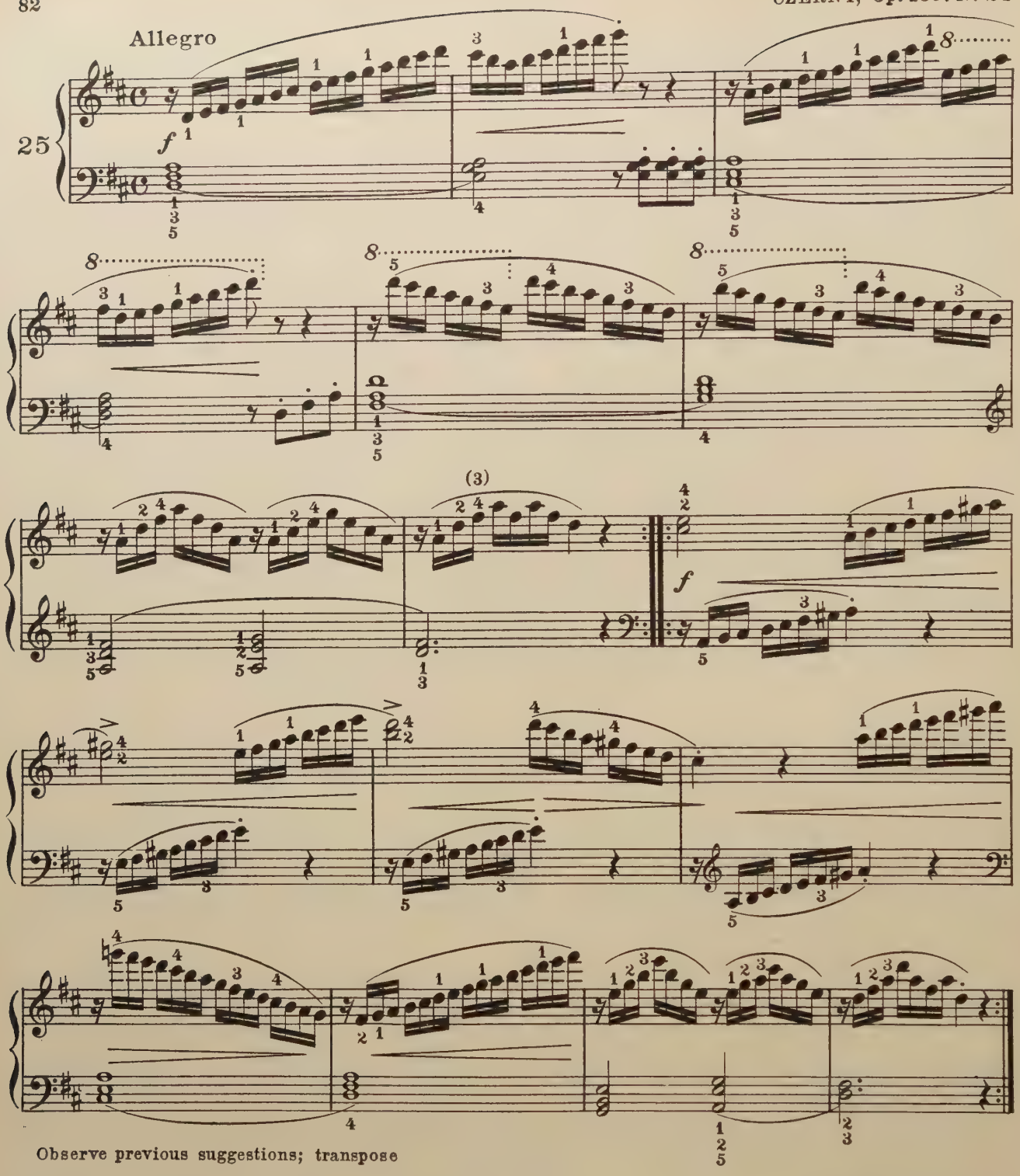
24




mf
p
mf cantabile
mf
Coda
riten.
pp
D.C. al ⊕
e poi la Coda
Fine

Allegro

25



Observe previous suggestions; transpose

CZERNY, Op. 821-22

Allegro vivace

26

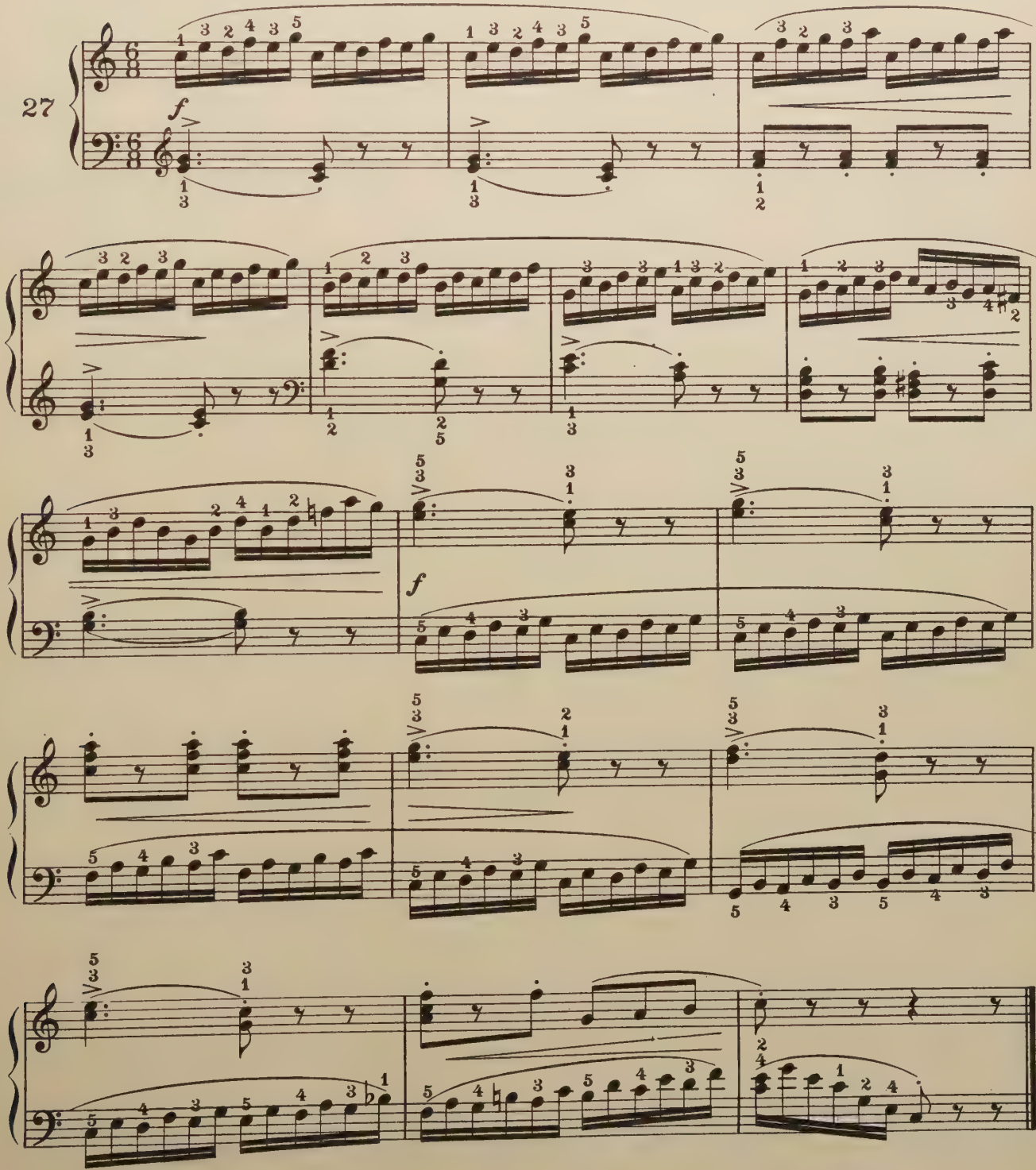


Grade II




Allegretto vivo ♩. = 80

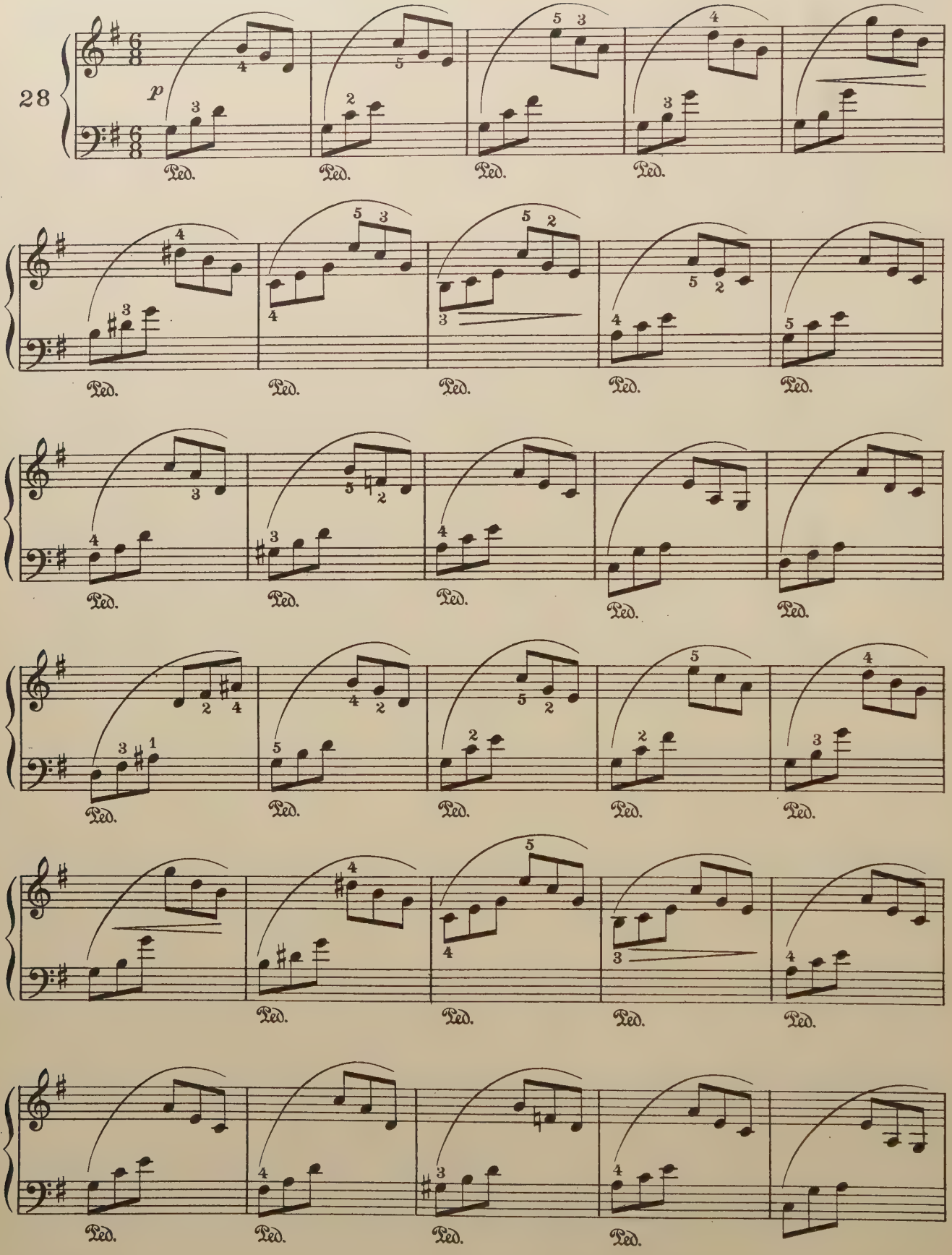
KOHLER, Op. 242. No 10



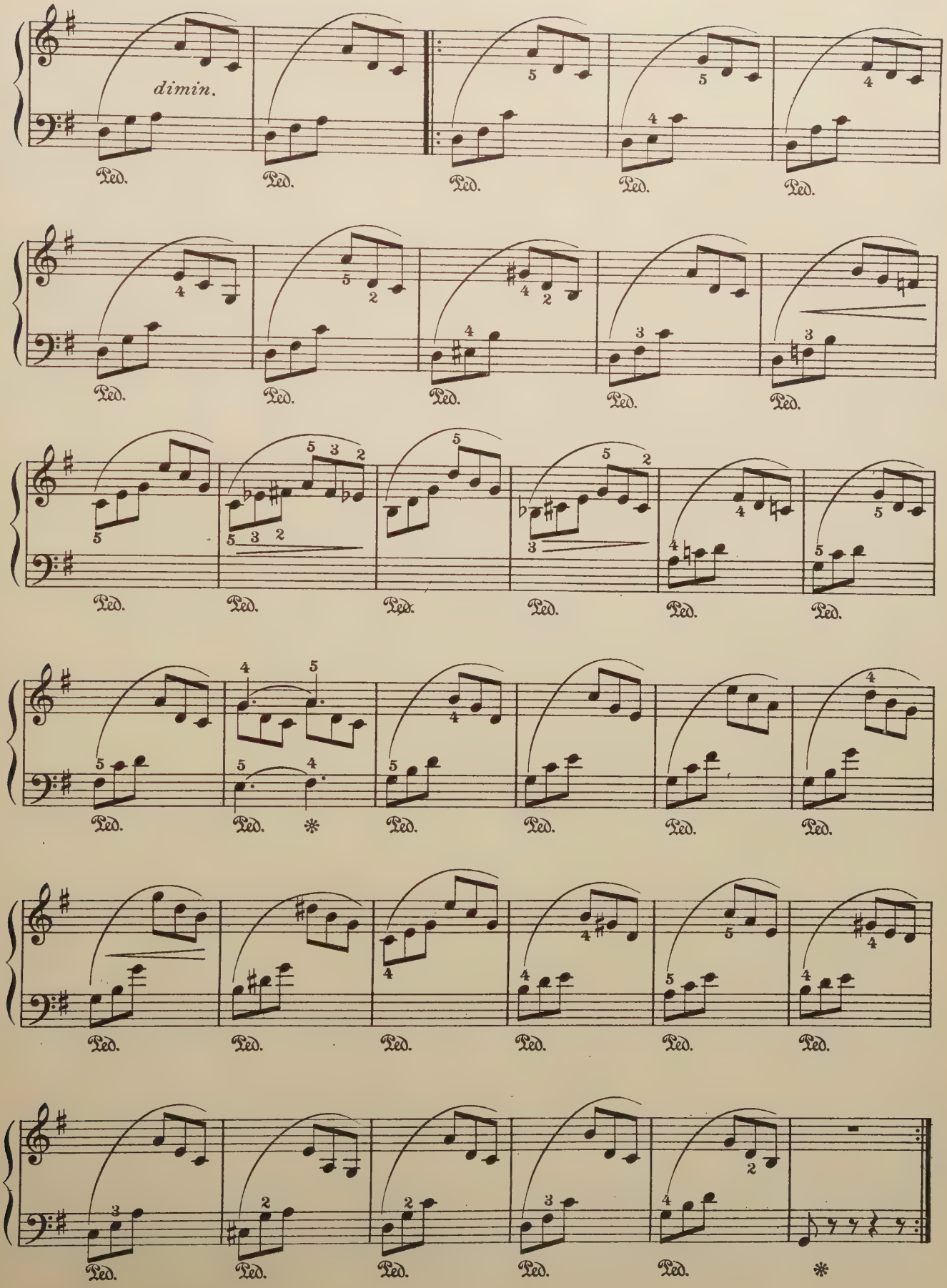

Later transpose to D, E, A, B, C♯, E♭

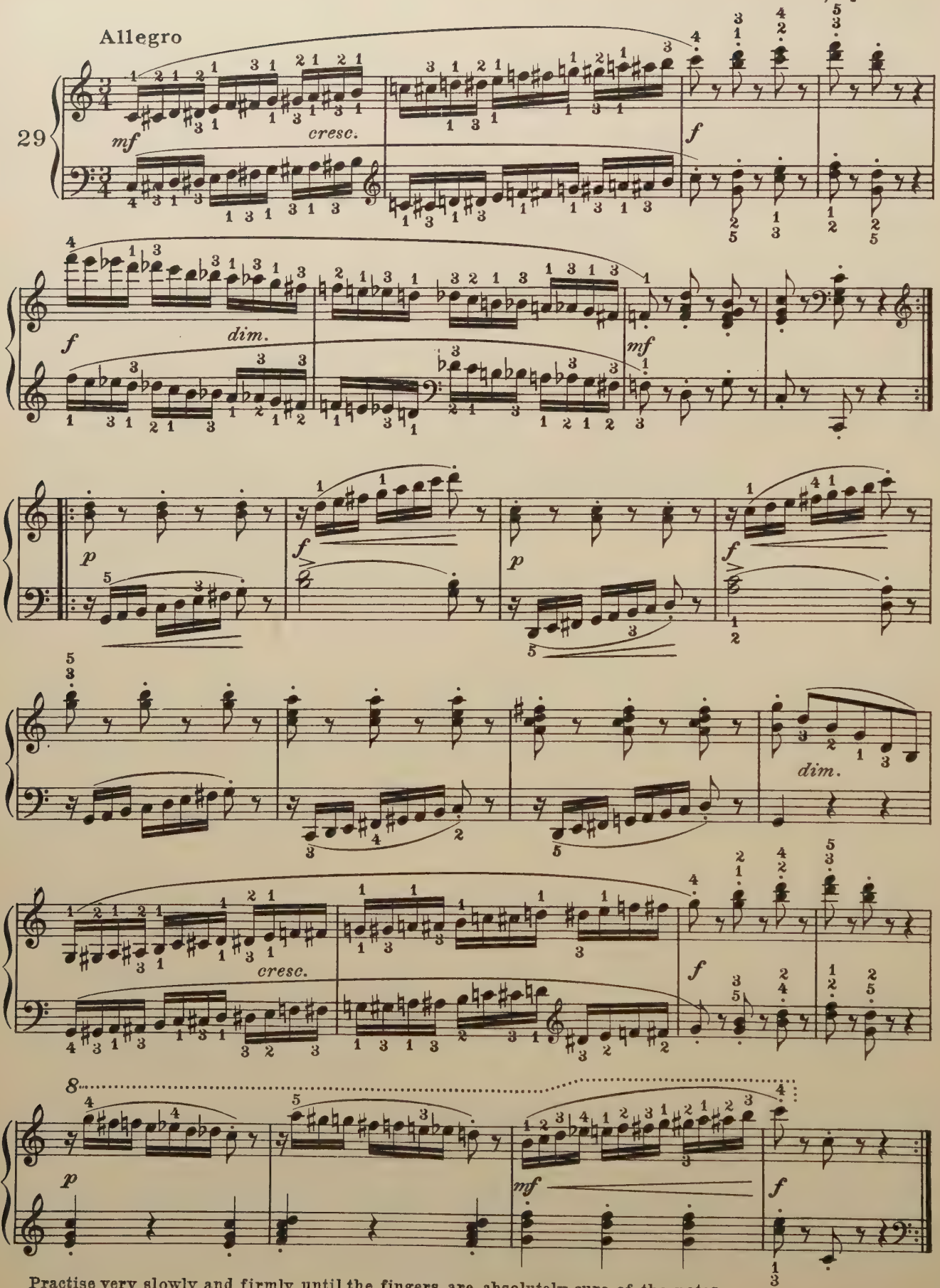
Grade II

Allegro con grazia




Grade II

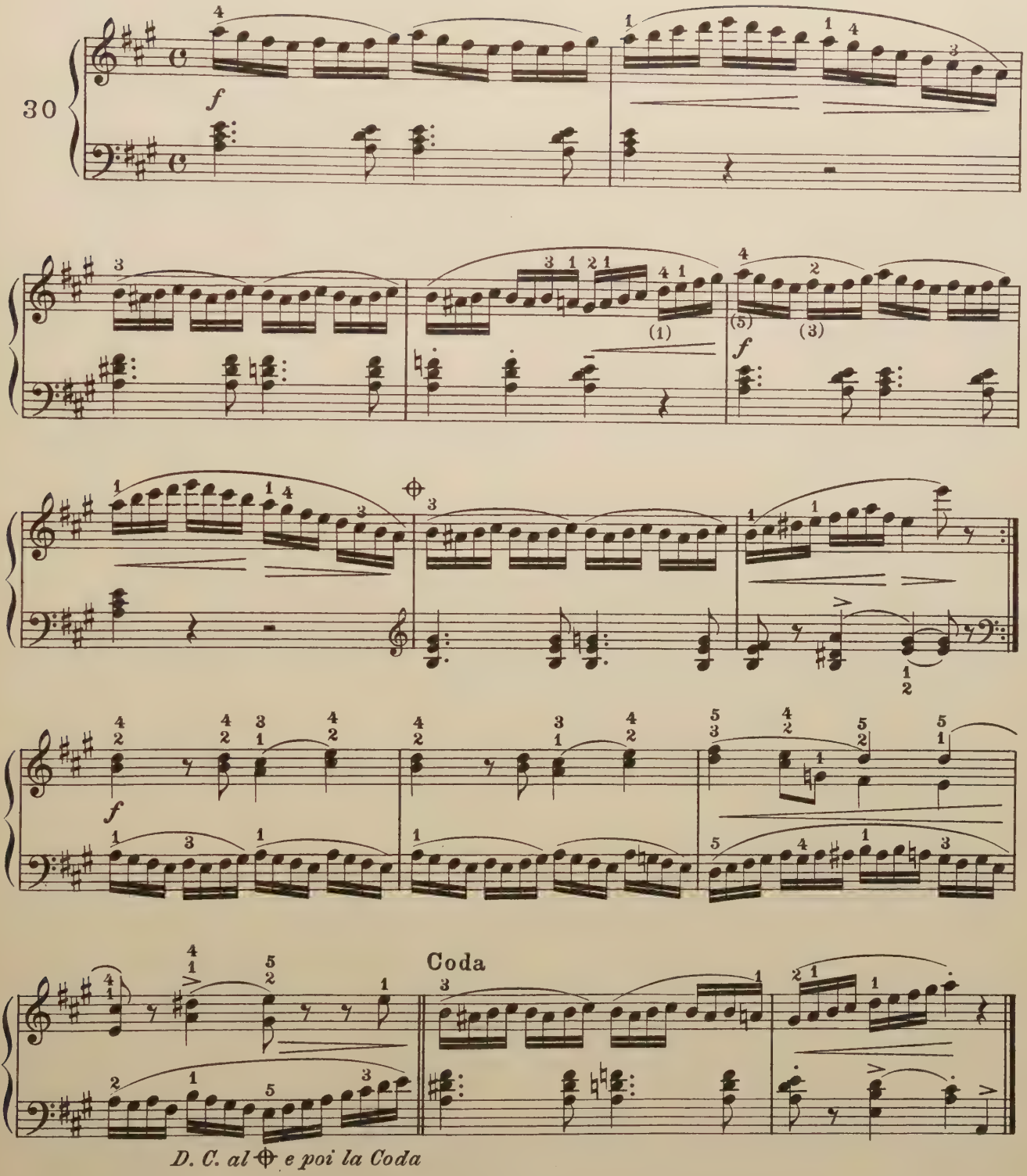

dimin.
Ped.




Practise very slowly and firmly until the fingers are absolutely sure of the notes

Grade II

Allegro vivo




Play through twice, observing repeats, before going to Coda

## Important Suggestions to the Pupil

All the Studies in Grade II should be carefully and persistently reviewed, until the greatest possible facility and finger development is attained, before beginning practise on the Studies in Grade III. The reason for this is obvious; greater dexterity can be gained by continued practising of familiar material than by constantly practising new studies before the others have served their full purpose in the development of technique. Continue the daily practise of finger exercises, scales etc. throughout the full course of your study.

# PRACTICAL DEFINITIONS FOR THE MUSICAL TERMS USED IN THIS VOLUME.

## A

**Ad libitum** *(ad lib')* At the pleasure of the player
**Adagio** Very slowly
**Allargando** Larger; broaden
**Anima - Animato** Animated; with life
**Assai** Very; Much
**A tempo** In Time; the original speed again

## B

**Brillante** In a brilliant manner

## C

**Calando** Dying away; slower and softer
**Cantabile** In a singing style
**Cantando** Very singing tone quality
**Con** With
**Con moto** With motion or movement
**Con brio** With life, spirit
**Con fuoco** With fire, vigor
**Con tenerezza** Tenderly; with delicacy
**Con fantasia** See Ad libitum
**Crescendo** *(cresc)* Gradually louder and louder

## D

**Dim. e poco rit** Gradually softer, and a slight ritard
**Dolce** Sweetly
**Dolcissimo** With extreme sweetness and delicacy
**Dolce ed espressivo** Sweetly and with expression
**Decresc - Diminuendo** Gradually growing softer

## E

**Espressivo - Con Espressione,** With expression
**Energico** With energy

## G

**Giocoso** In a jocular style; humorously
**Grandioso** Grandly; rather broad
**Grave** Extremely slow; solemnly
**Grazioso - Con Grazia** With grace; elegance
**Graziosamente** Extremely graceful

## L

**Largo** Large; dignified
**Leggierissimo** As lightly as possible
**Leggiero** Lightly
**Lento** Slow

## M

**Maestoso** Majestic in style
**Maggiore** Major
**Marcato** Marked, pronounced; bring out stronger
**Marcato il canto** The melody well emphasized
**Metronome** A clock instrument for ascertaining speed and beating exact time
**Minore** Minor
**Molto** Much
**Molto cresc.** Much crescendo
**M.M.(♩=112)** 112 quarters to a minute, one to each beat of metronome set at 112

## N

**Non** Not
**Non legato** Not legato; the tones slightly detatched

## P

**Piu lento** Slower than the preceding part
**Poco** A little
**Poco piu tranquillo** A little more tranquil; quieter
**Prestissimo** As fast as possible
**Presto** Very fast

## R

**Rallentando** Gradually grow slower
**Ritard** *(rit)* **ritardando, ritenuto,** Hold back; grow slower
**Rinforzando** *(Rinf')* Reinforced; each tone strongly emphasized
**Risoluto** In a resolute determined manner
**Rubato** Flexible; Not in strict time; with expression

## S

**Scheroso - Scherzando** In a light playful style
**Semplice** Simply
**Sempre** Always. **Sempre Staccato,** Continually staccato
**Senza** Without. **senza Ped.** Without Ped.
**Simile** Continue in the same way
**Spiritoso - Con Spirito** With spirit; bright; animated
**Smorzando** *(Smorz)* Suddenly smother the tone
**Sostenuto** Sustained; also means broader
**Strepitoso** Furiously
**Stringendo** *(String)* Considerable continual increase in speed

## T

**Tempo I - Tempo primo** The same speed as at first
**Temp di** In the time, or speed of; **Tempo di Valse** In Waltz time
**Tenuto** *(Ten)* Clinging *(pressure)*; make tone sing
**Triste** Sad
**Tristamente** Very sadly

## U

**un** A
**un poco** A little

## V

**Viva - Vivace** Vivaceously; sprightly; with animation
**Volante** Flying; with extreme speed and deftness

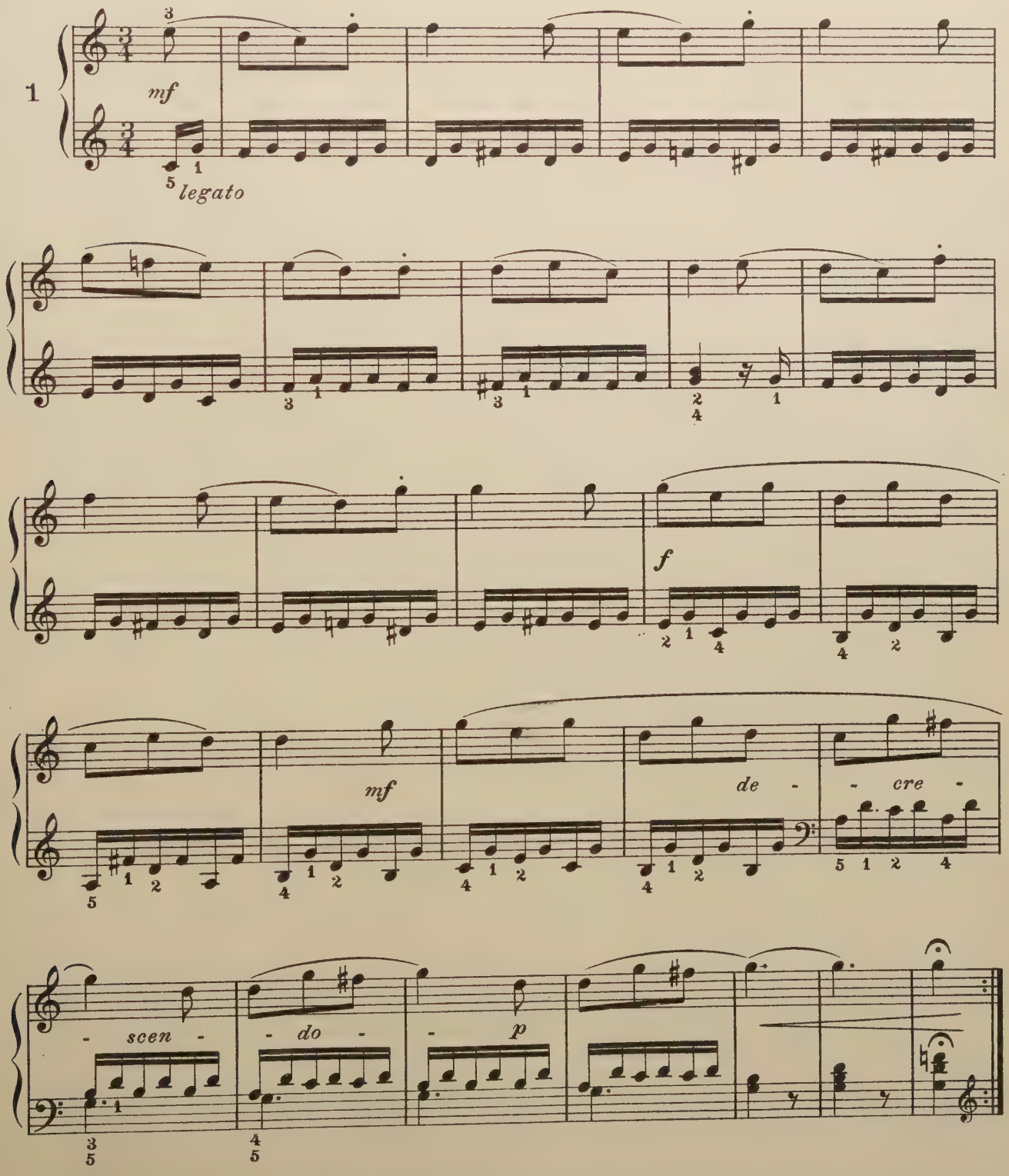
# SECOND GRADE PIECES

## Sonatine

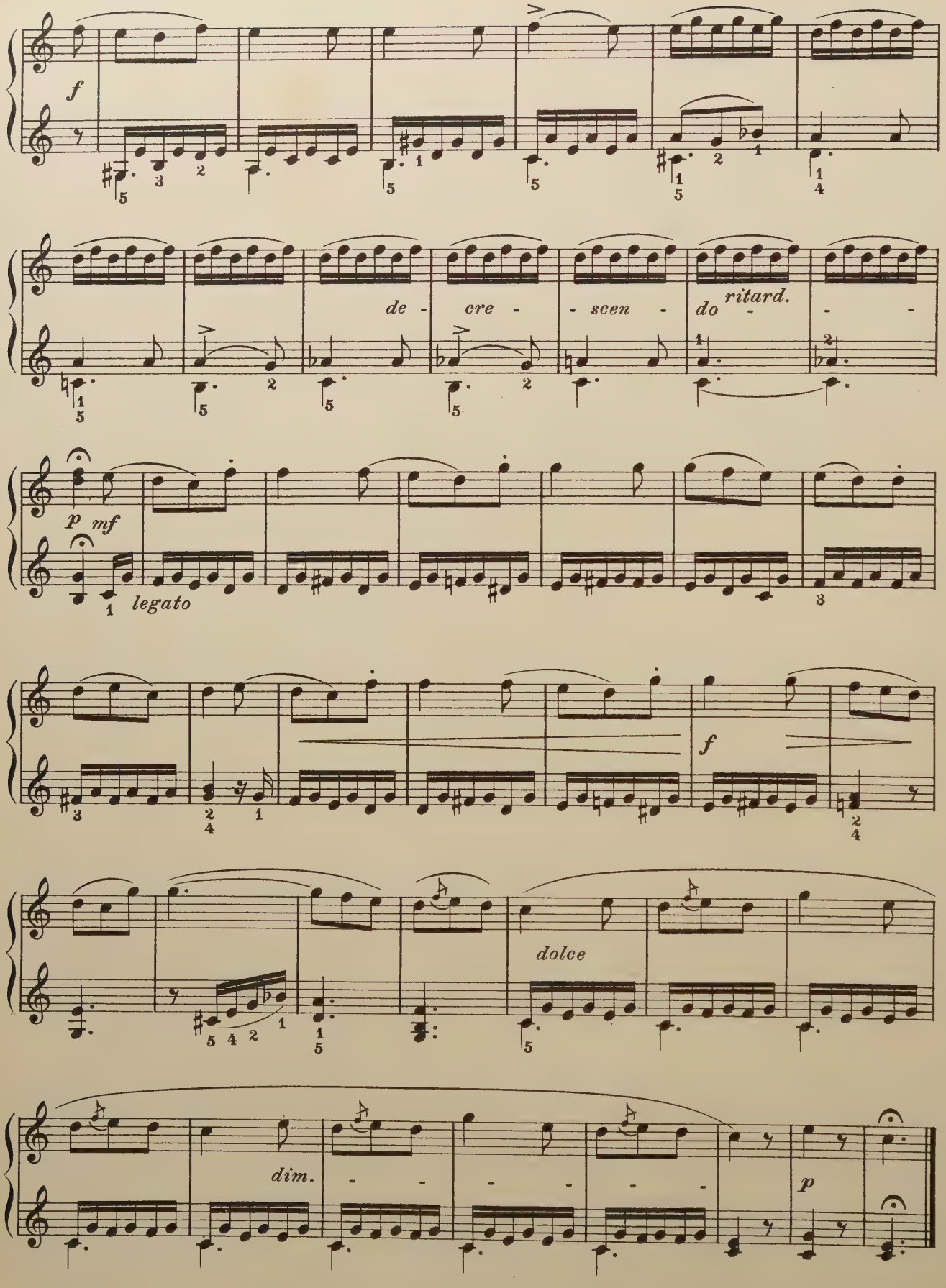
*Edited by*
*CHARLES DENNÉE*

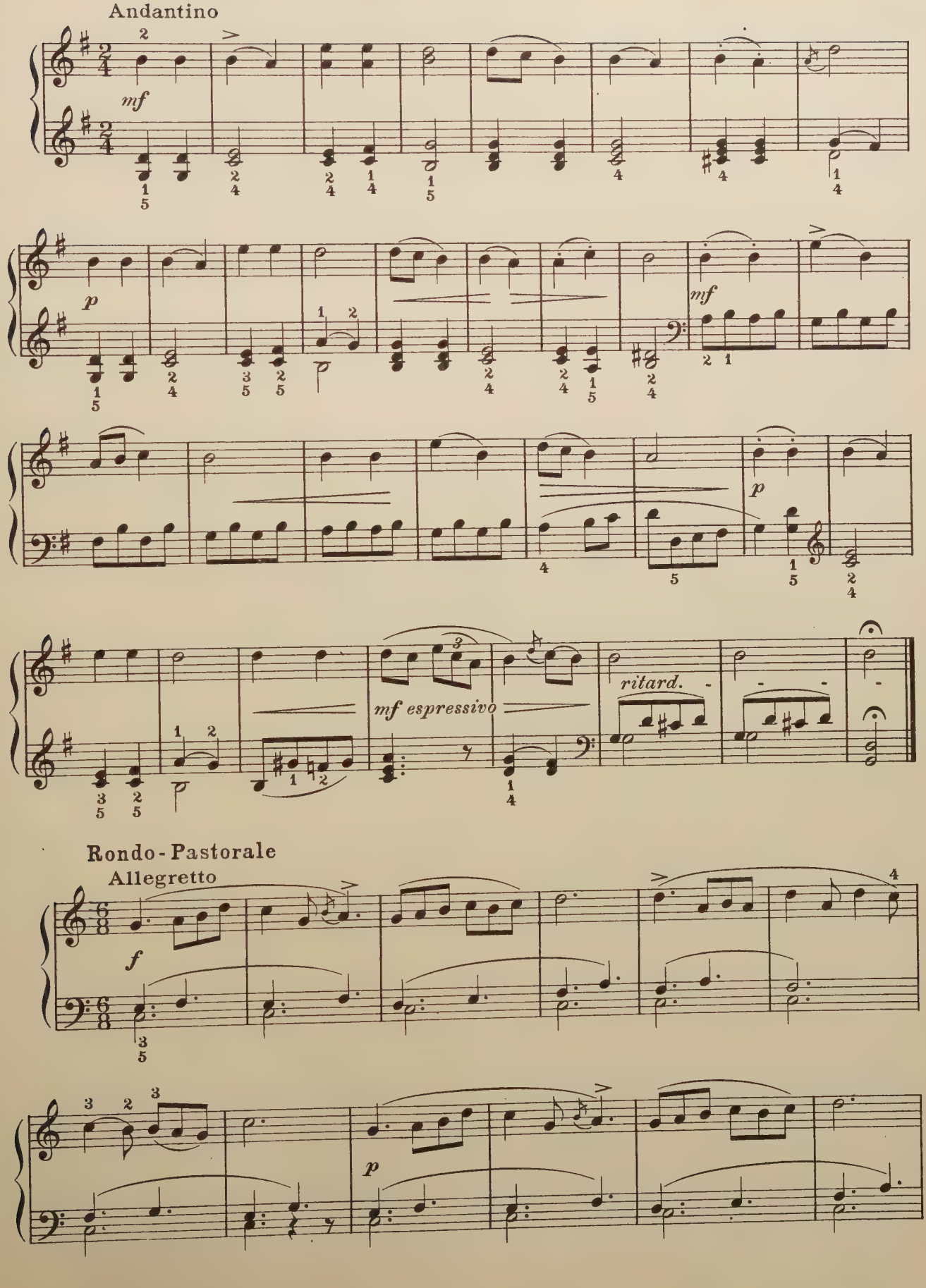
CARL REINECKE. Op. 127 A

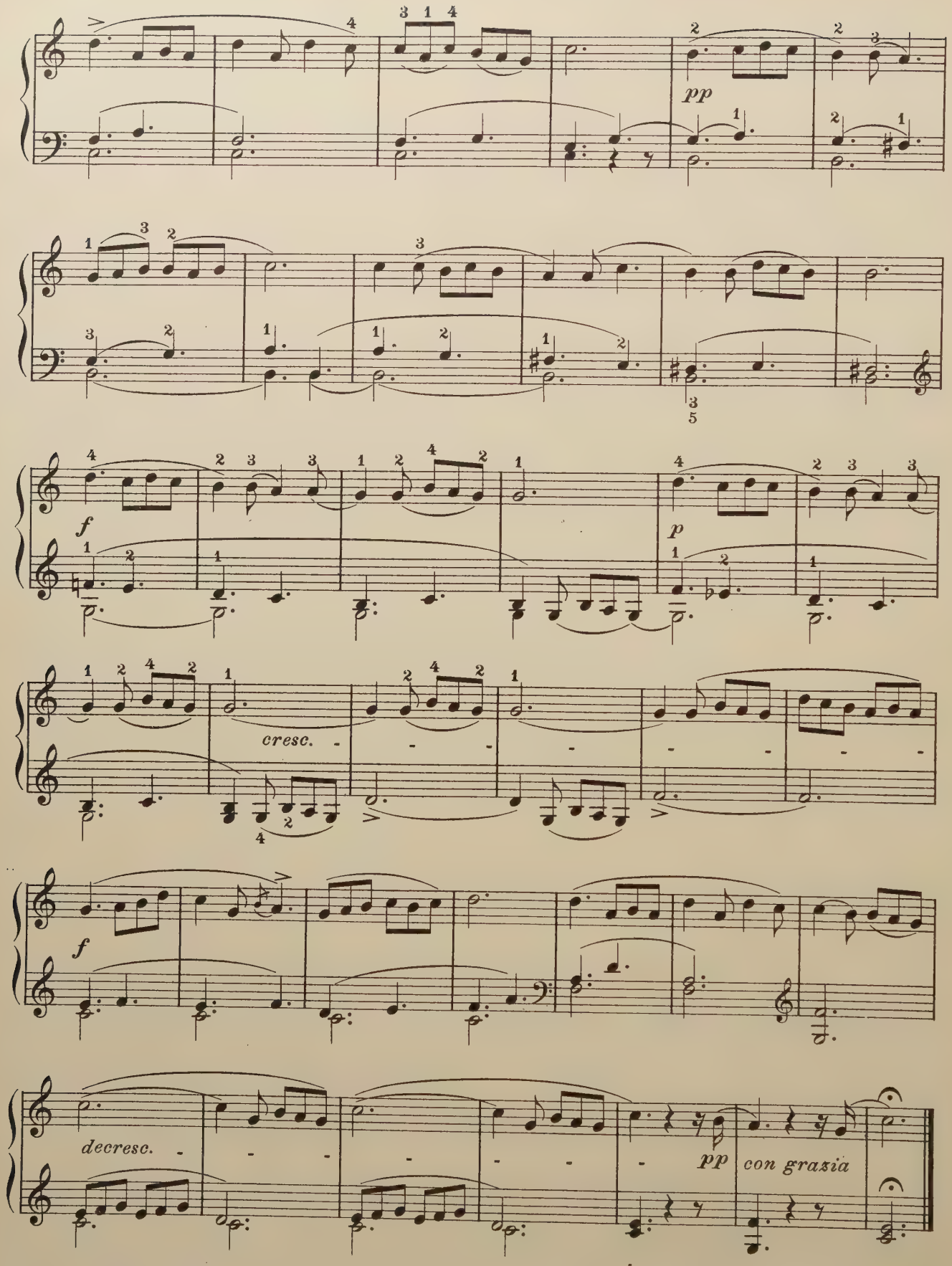
Allegretto




Grade II


f
de - cre - scen - do - ritard.
p mf
legato
f
dolce
dim.
p


Andantino
mf
p
mf
p
mf espressivo
ritard.
Rondo-Pastorale
Allegretto
f
p




The fingering given is preferable to a strict adherance to the 5 key position

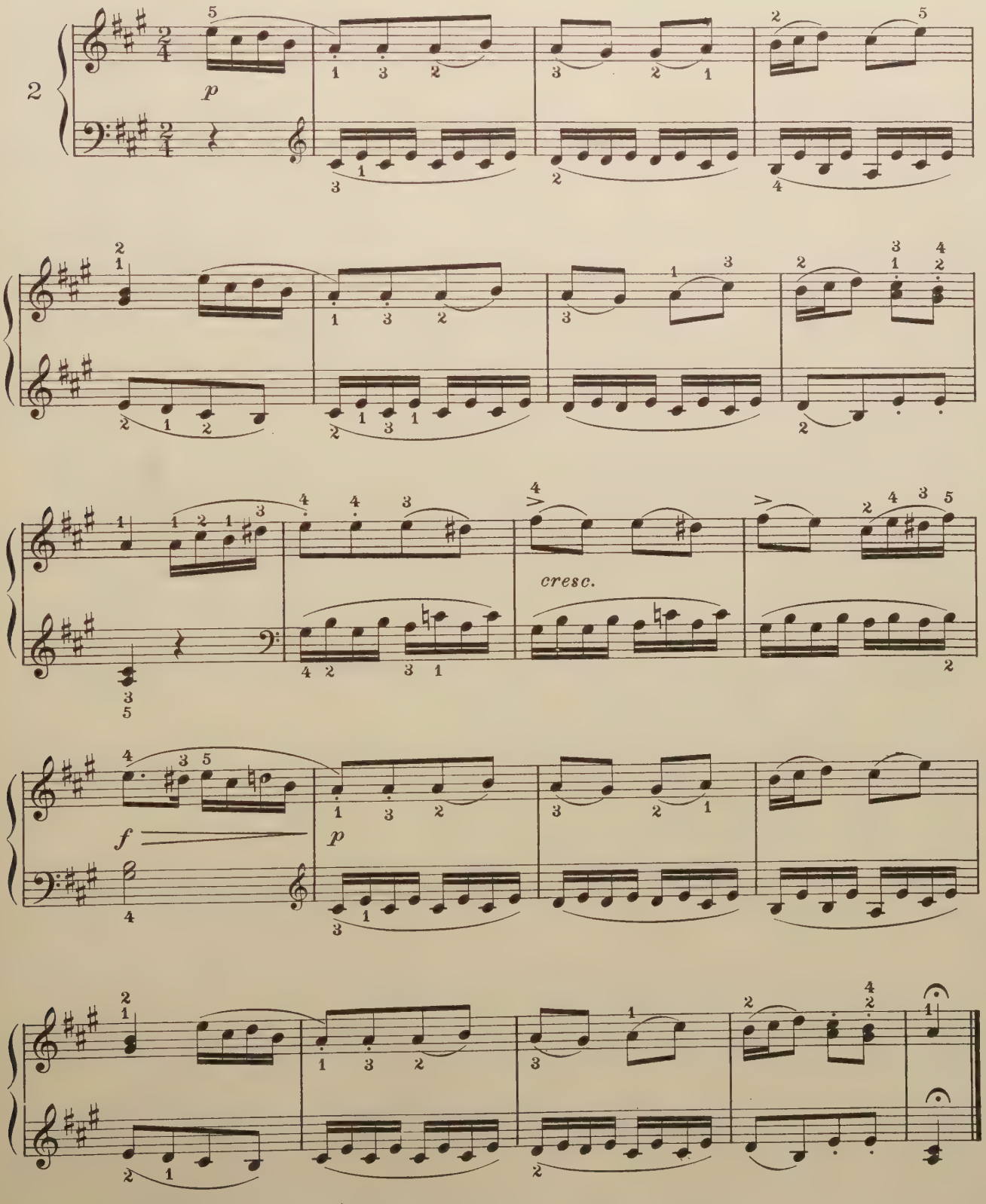
Grade II

# Dancing under the Linden-tree

*Edited by*
*CHARLES DENNÉE*

CARL REINECKE. Op. 161, Nº 5

Andantino




Grade II

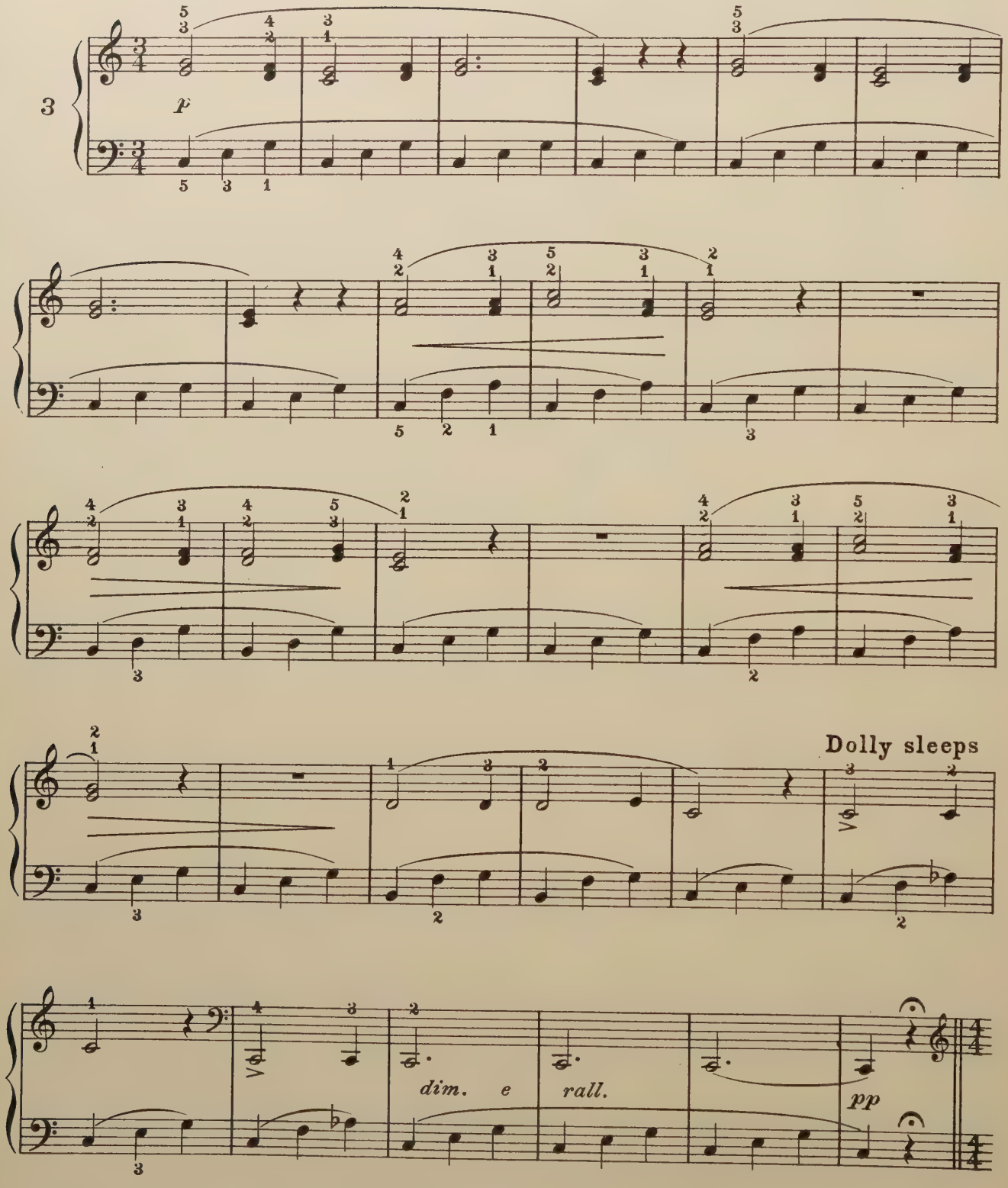
# Dolly's Dreaming

*Edited by*
*CHARLES DENNÉE*

## Cradle Song

THEODOR OESTEN. Op. 202, № 4

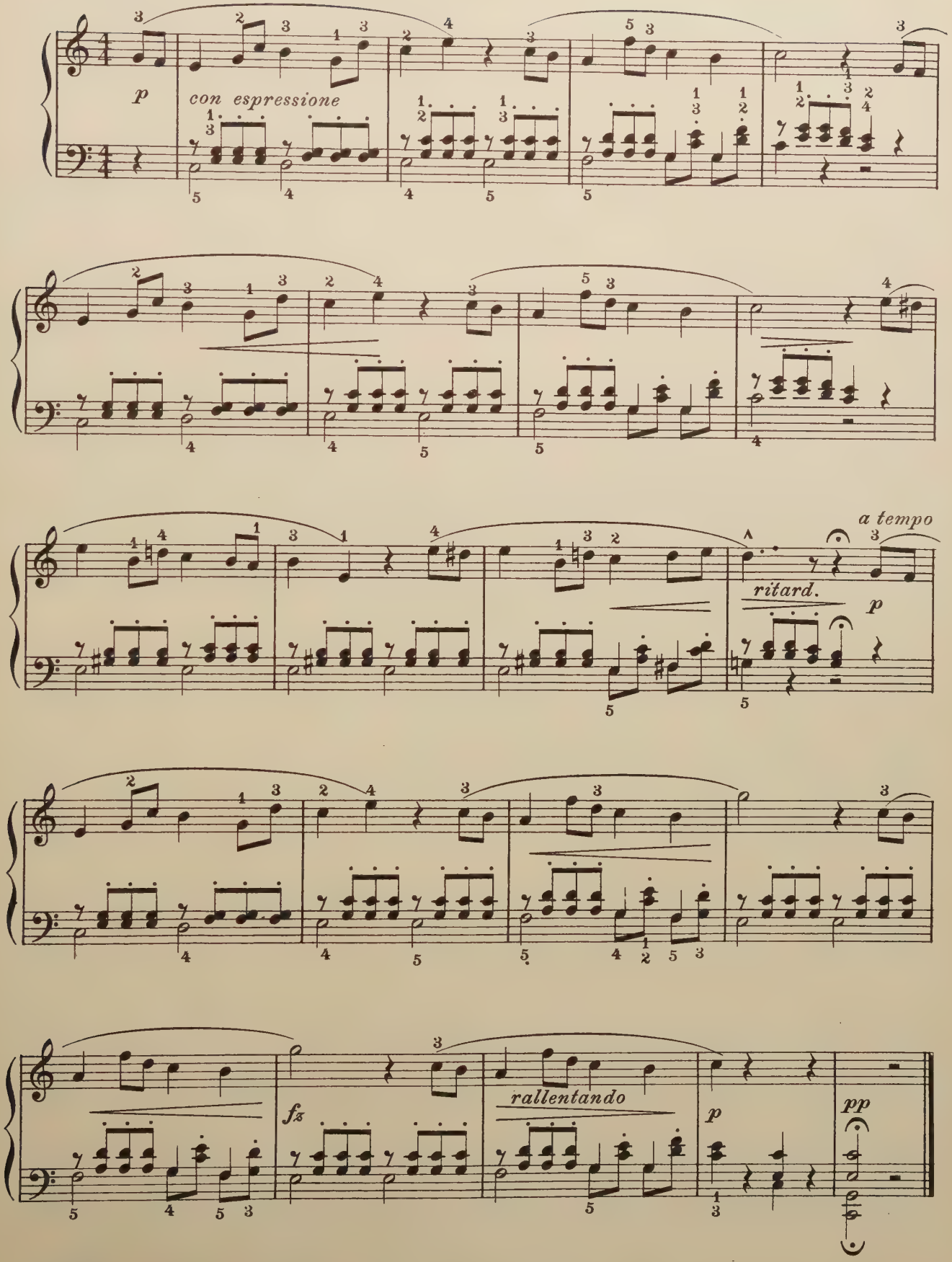
Andante con moto




Grade II

## Dolly's Dream

Moderato



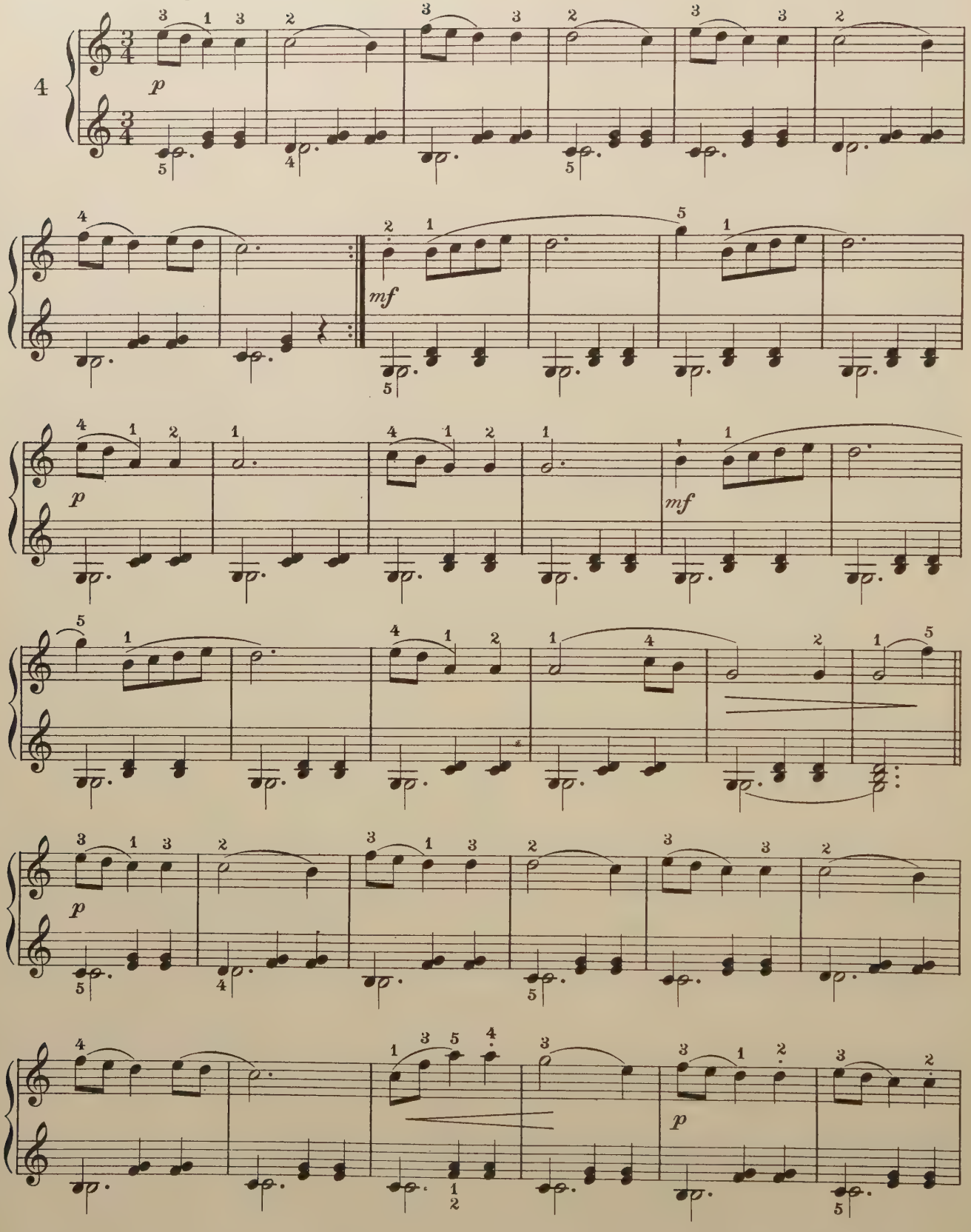

Grade II

# Rose Mazurka

*Edited by*
*CHARLES DENNÉE*

A. SCHMOLL. Op. 50

Allegretto



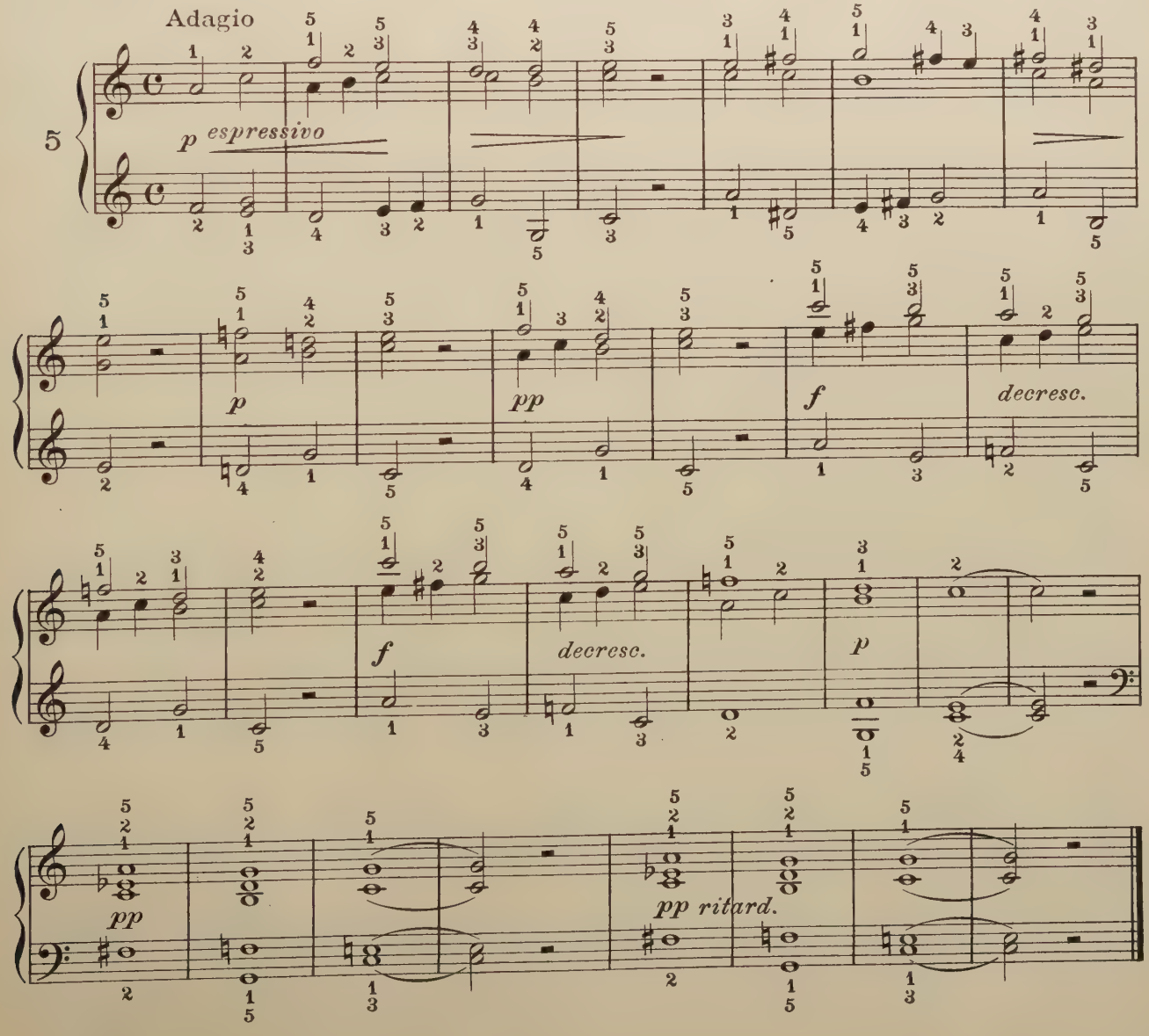

Grade II




# Morning Prayer

*Edited by*
*CHARLES DENNÉE*

CORNELIUS GURLITT. Op. 101, Nº 2



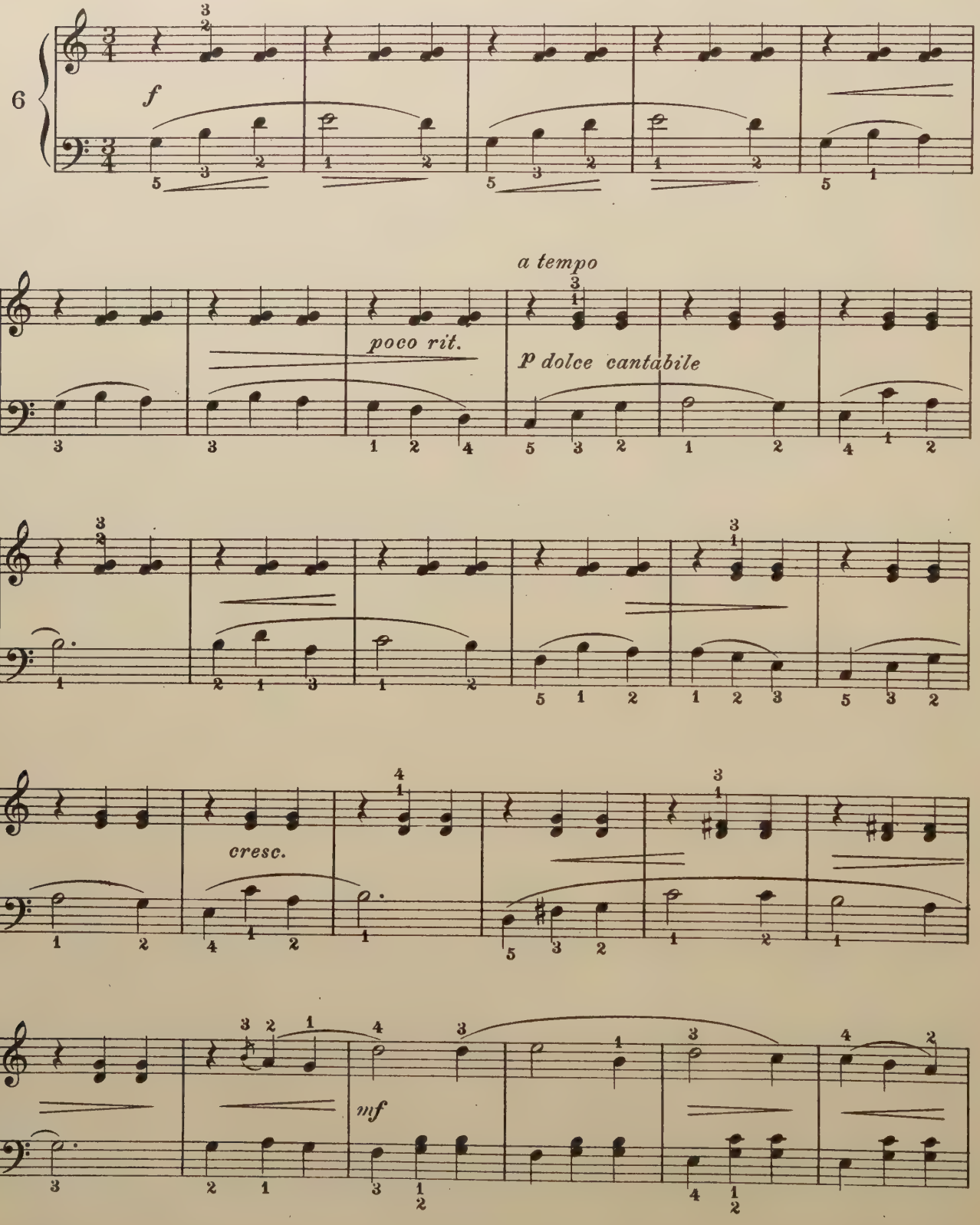

Grade II

# Under the Lindens

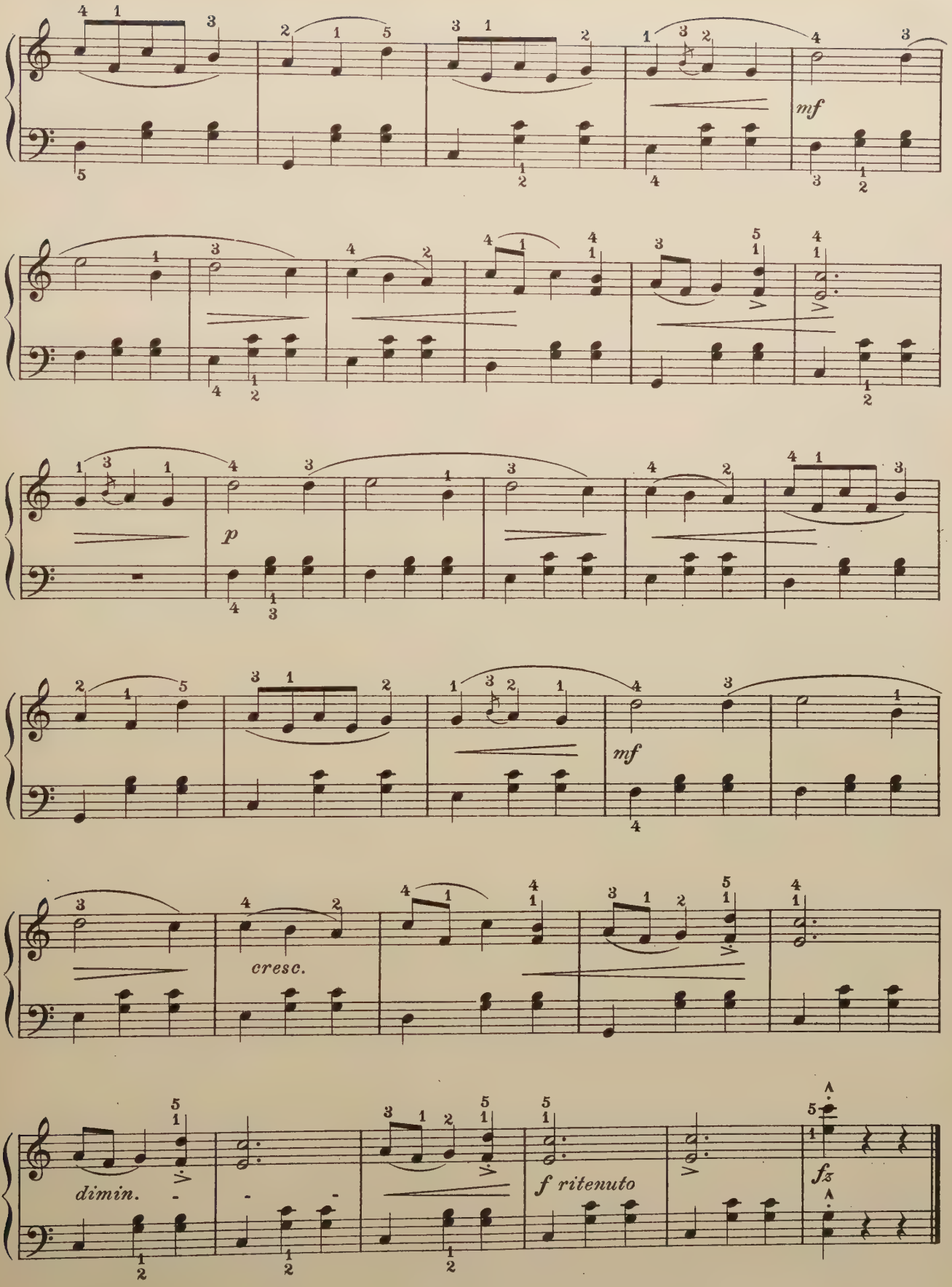
*Edited by*
*CHARLES DENNÉE*

PAUL BEAUMONT

Moderato con moto




Grade II


mf
p
mf
cresc.
dimin.
f ritenuto
fz

*Edited by*
*CHARLES DENNÉE*

# Menuett

J. PLEYEL

Moderato

7

*mf*

*mf*

*Fine*

Trio

*p*

*mf*

*p*

*D.C. senza replica al Fine*
(Without repeats to *Fine*)

*Edited by*
*CHARLES DENNÉE*

# Polka

LOUIS KÖHLER

Allegretto

8

*mf*

*Fine*

Grade II







*D.C. al Fine*

*Edited by*
*CHARLES DENNÉE*

# Soldiers' March

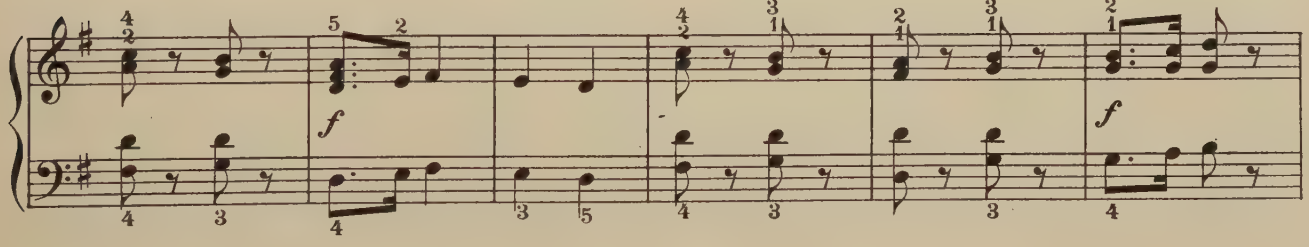
SCHUMANN

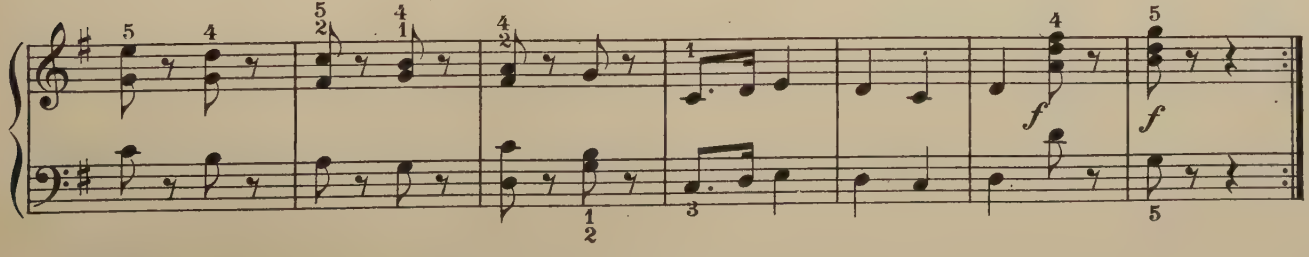
Gaily, with decision









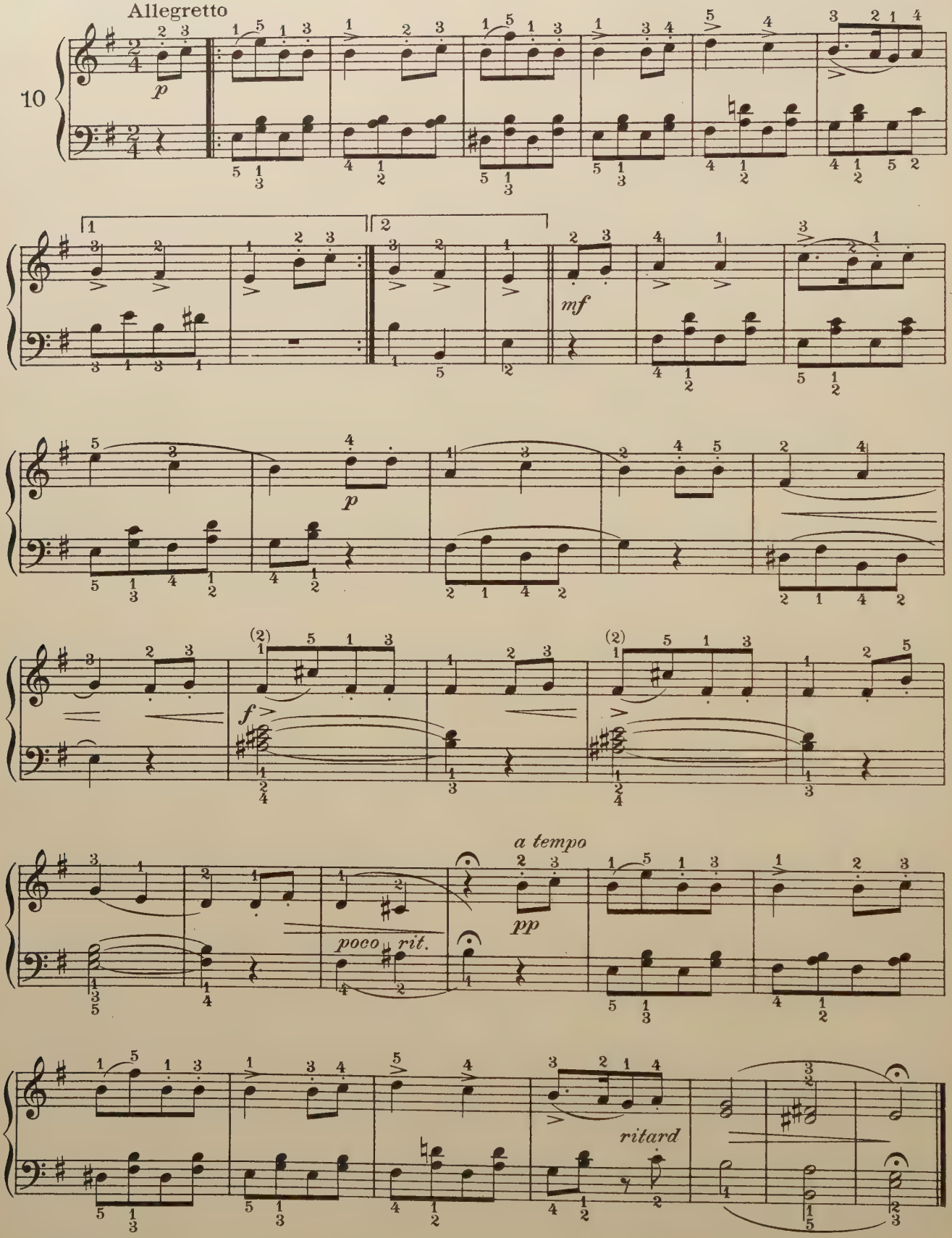




Grade II

# Indian Dance

*Edited by*
*CHARLES DENNÉE*

P. LACOME

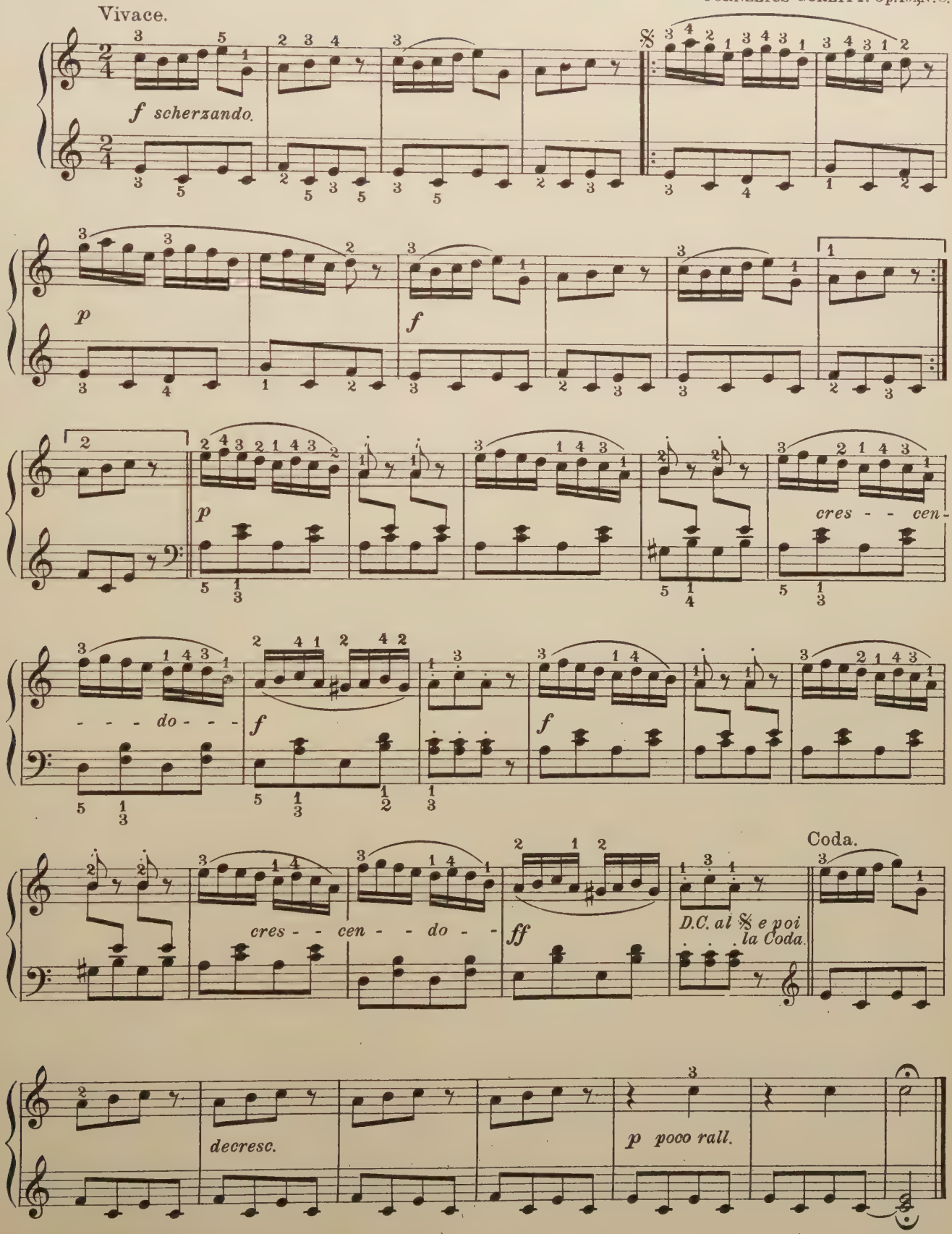



Grade II

# THE FAIR

Edited by Charles Dennée.

CORNELIUS GURLITT. Op.101,No8.



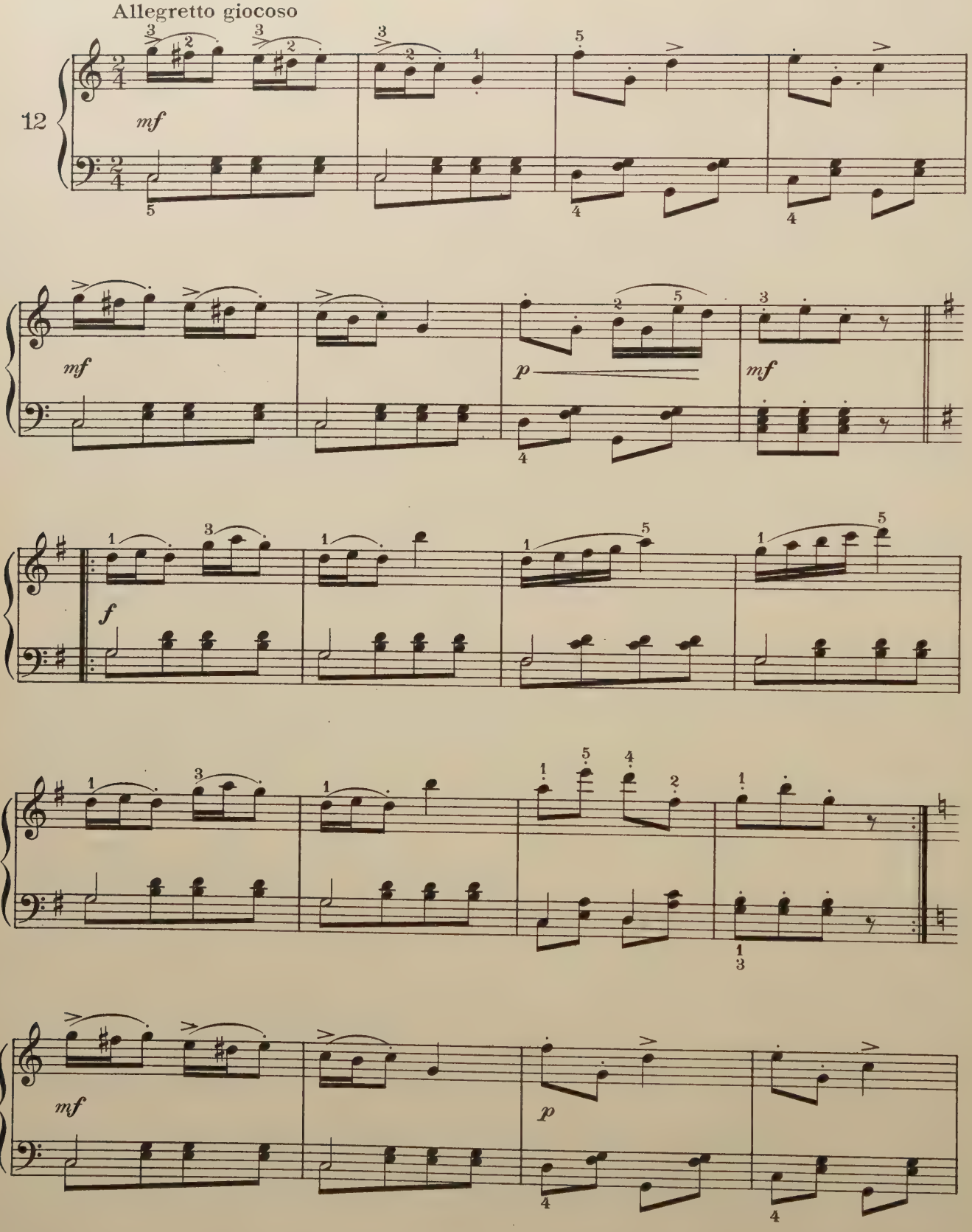

Grade II *D.C. al 𝄋 e poi la Coda means go back to the beginning, play to the sign and then go directly to the Coda.*

# A Merry Dance

*Edited by*
*CHARLES DENNÉE*

CARL HEINS, Op. 12, № 3

Allegretto giocoso



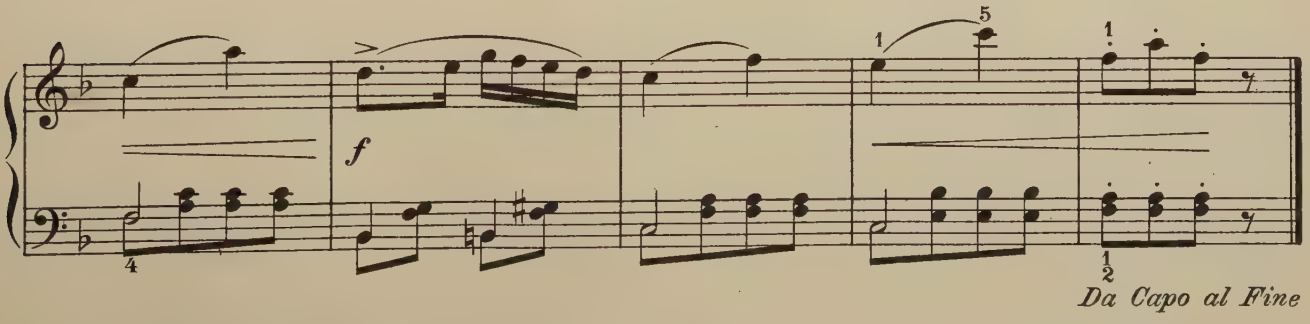

Grade II


mf
p
mf
Fine


Trio
p
mf


p

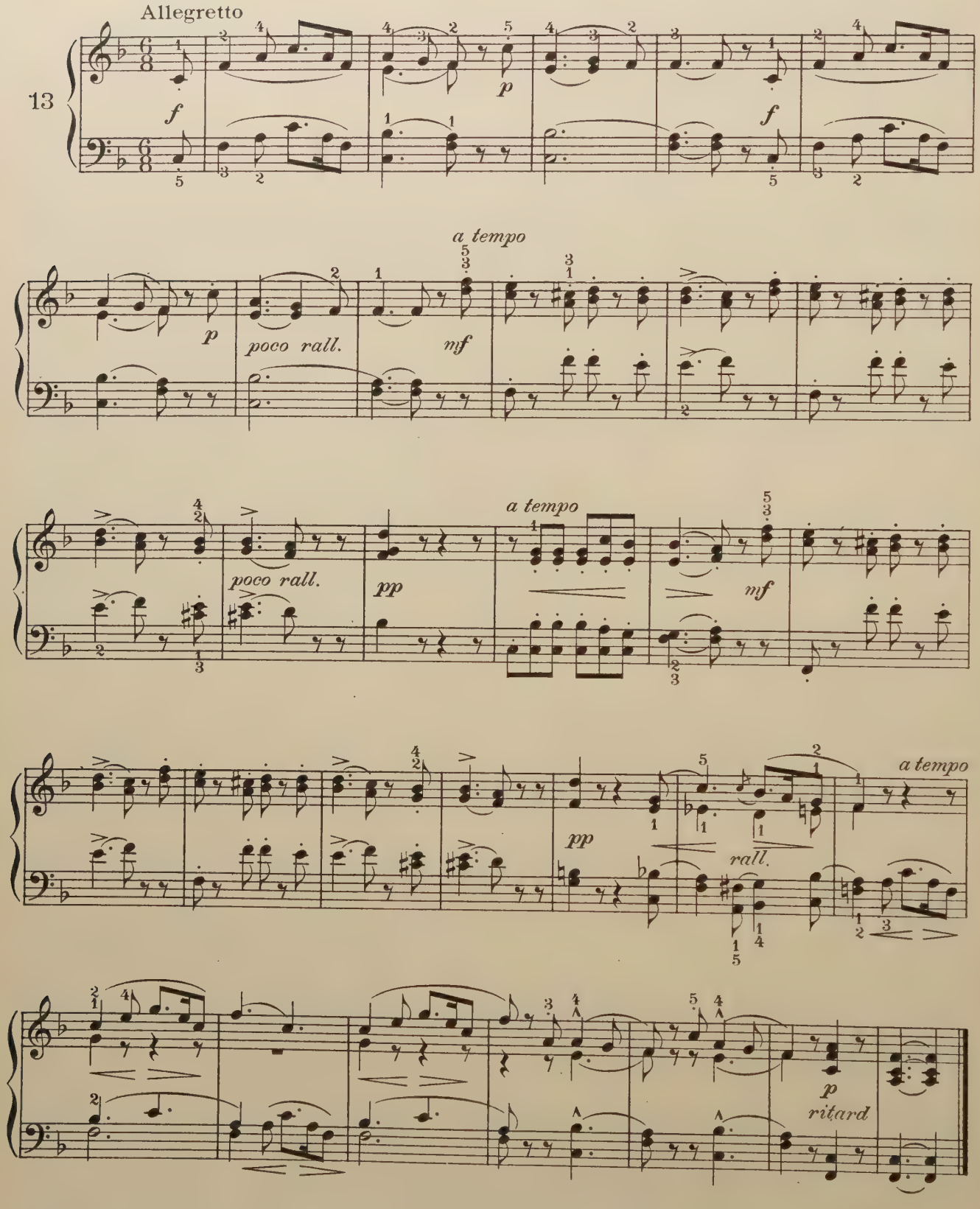

mf


f
Da Capo al Fine

# Once There Was A Little Princess

*Edited by*
*CHARLES DENNÉE*

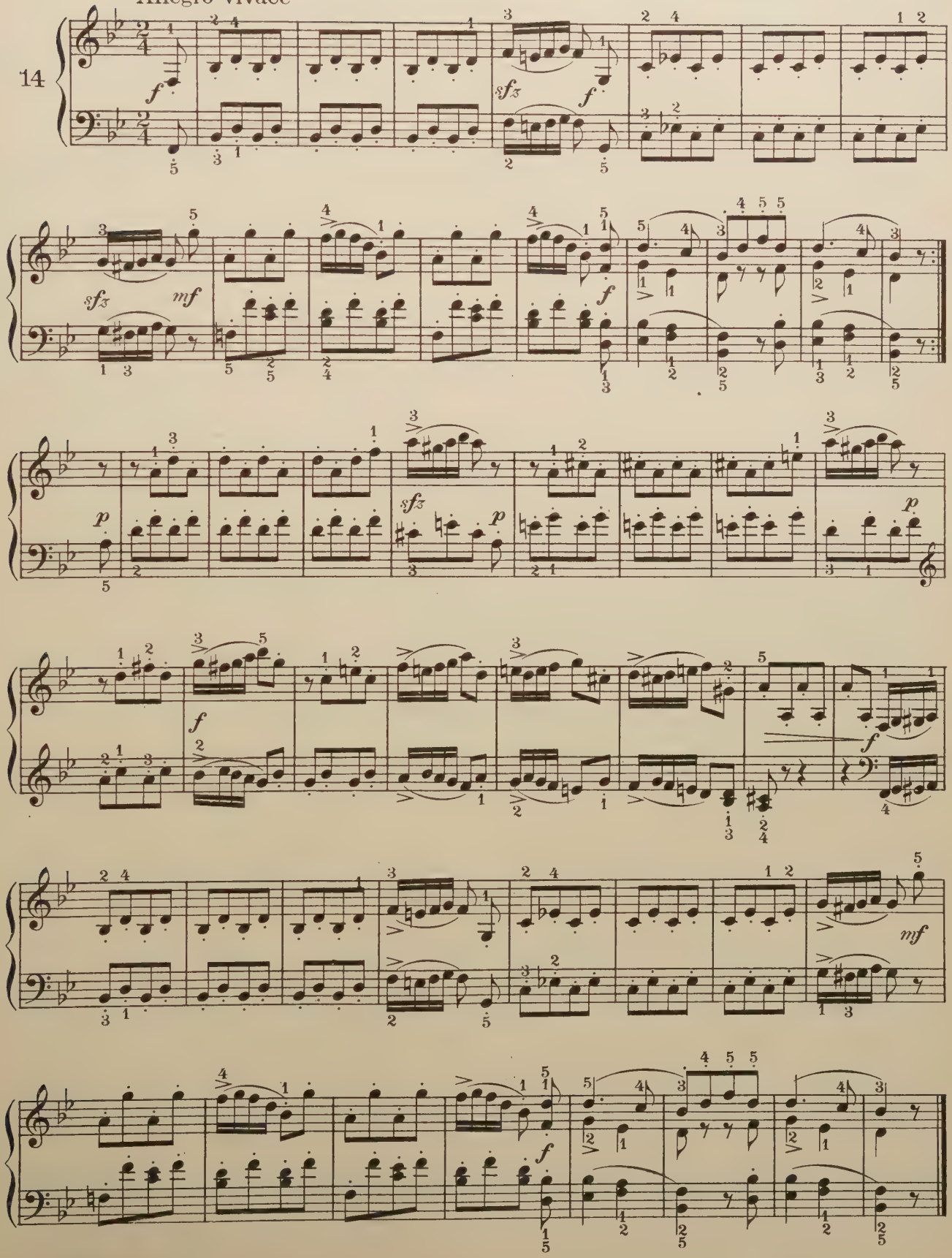
TH. KULLAK, Op. 62



# The Clock

THEODORE KULLAK, Op. 62

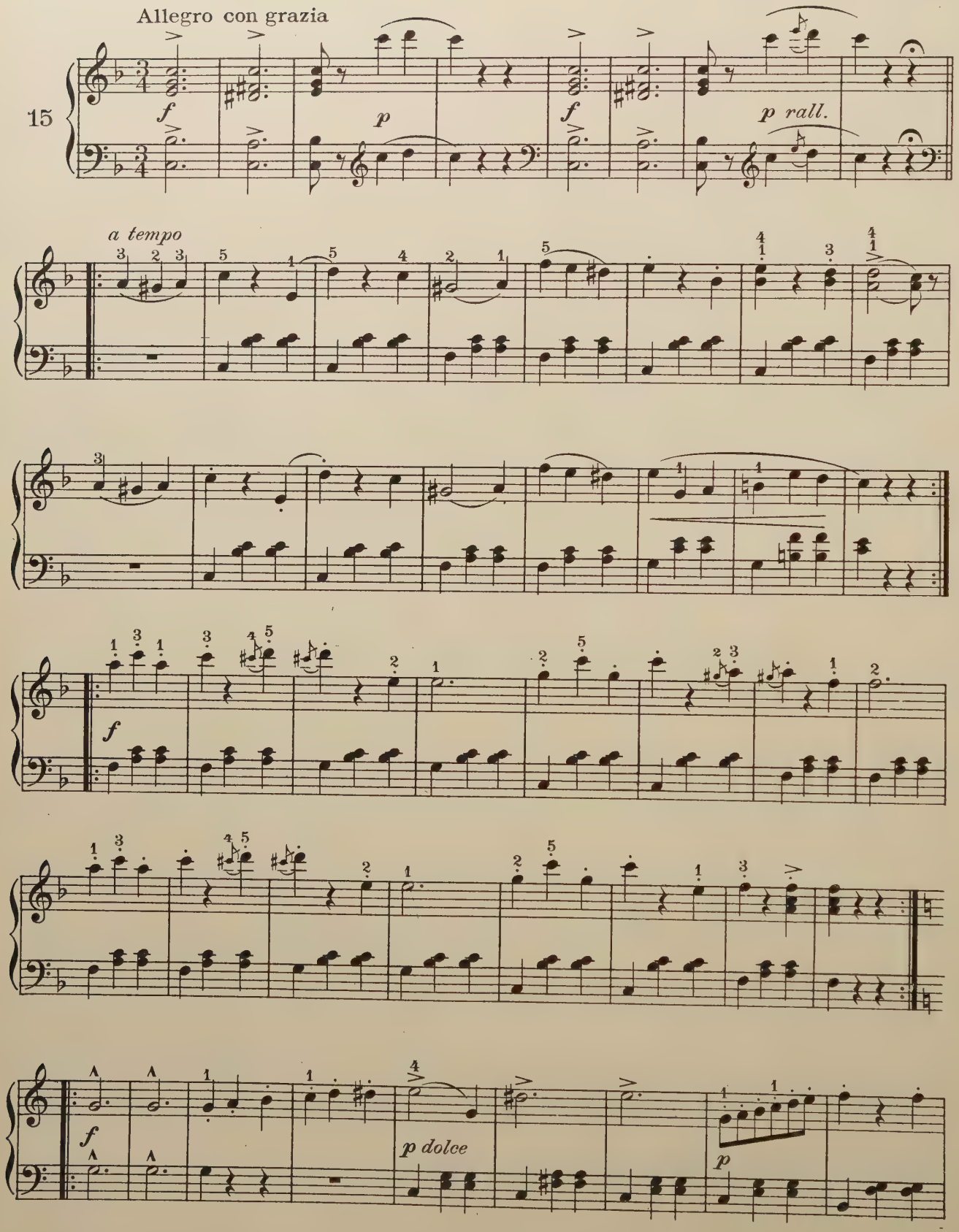
Allegro vivace



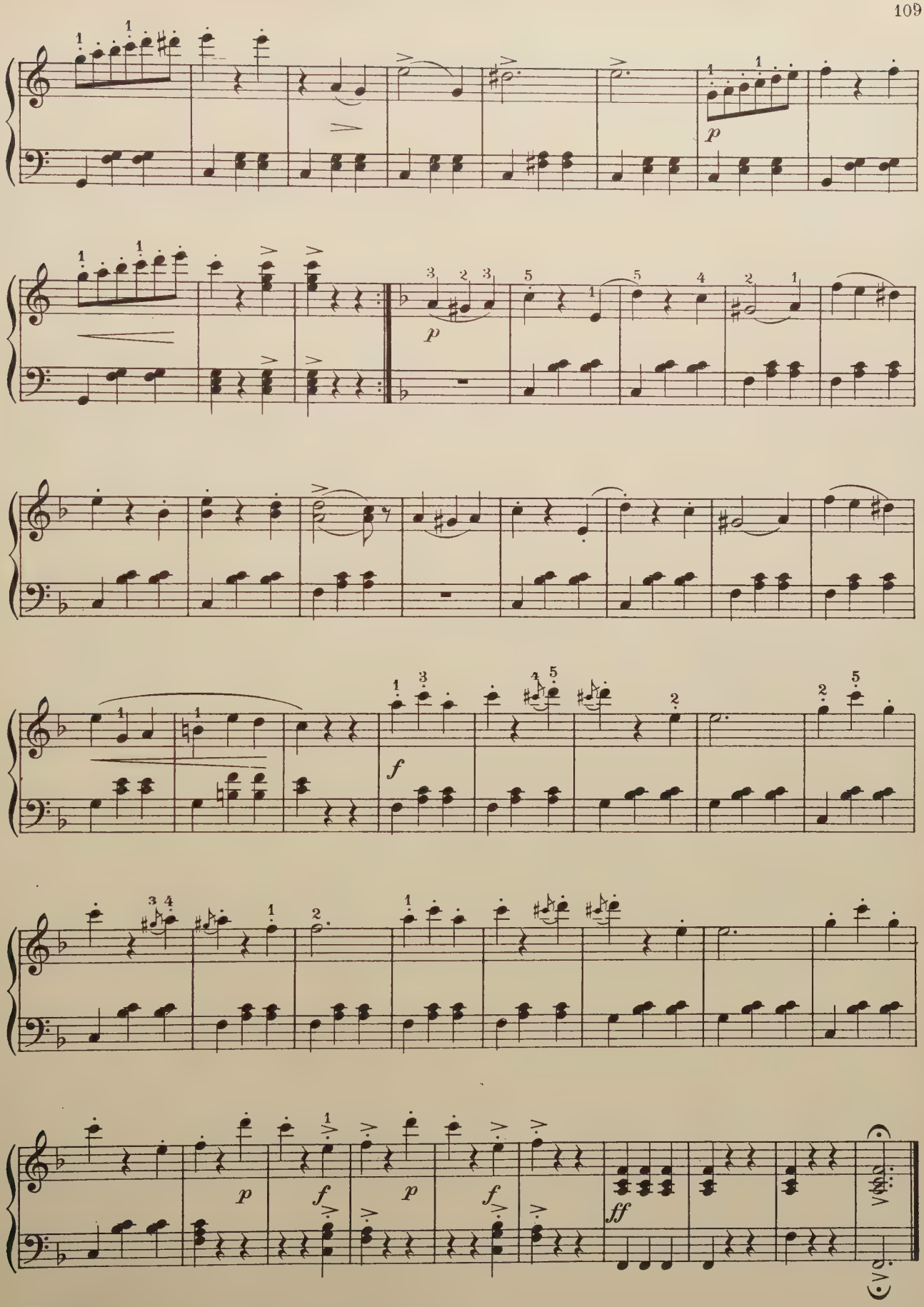

Grade II

# Valse Mignonne

L. STREABBOG, Op. 78, № 1




Grade II



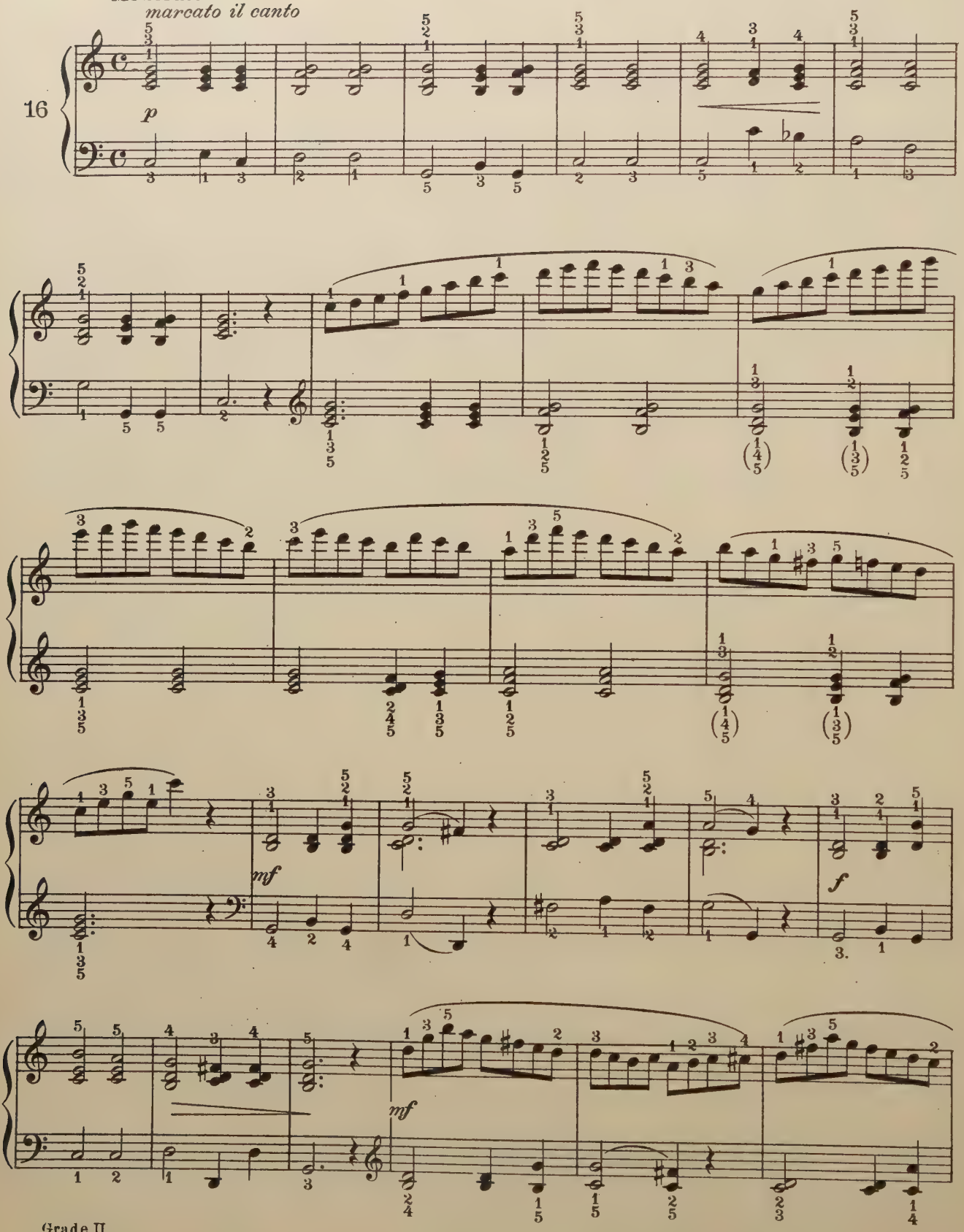

Grade II

# Contemplation

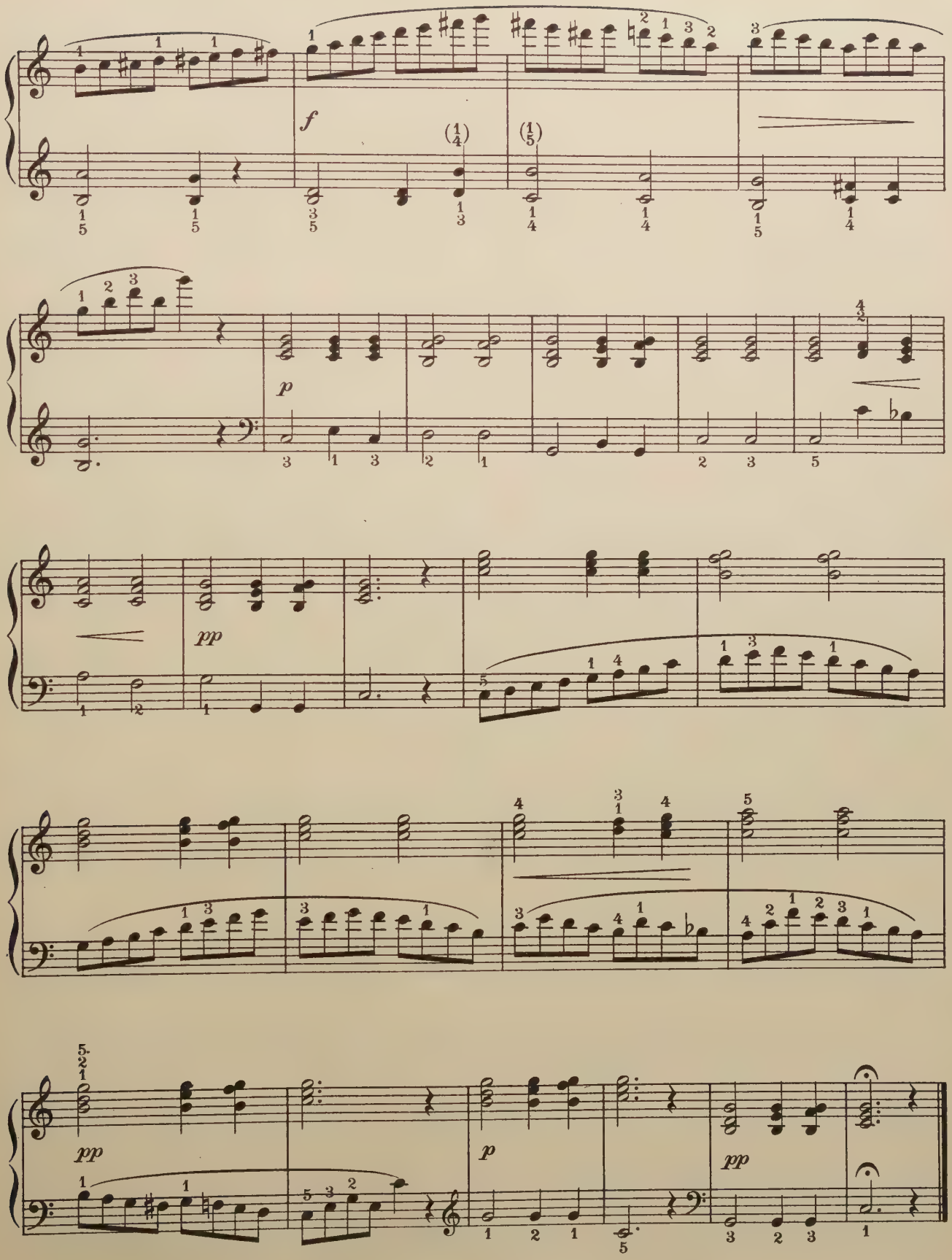
*Edited by*
*CHARLES DENNÉE*

HEINRICH LICHNER

Moderato
*marcato il canto*




Grade II

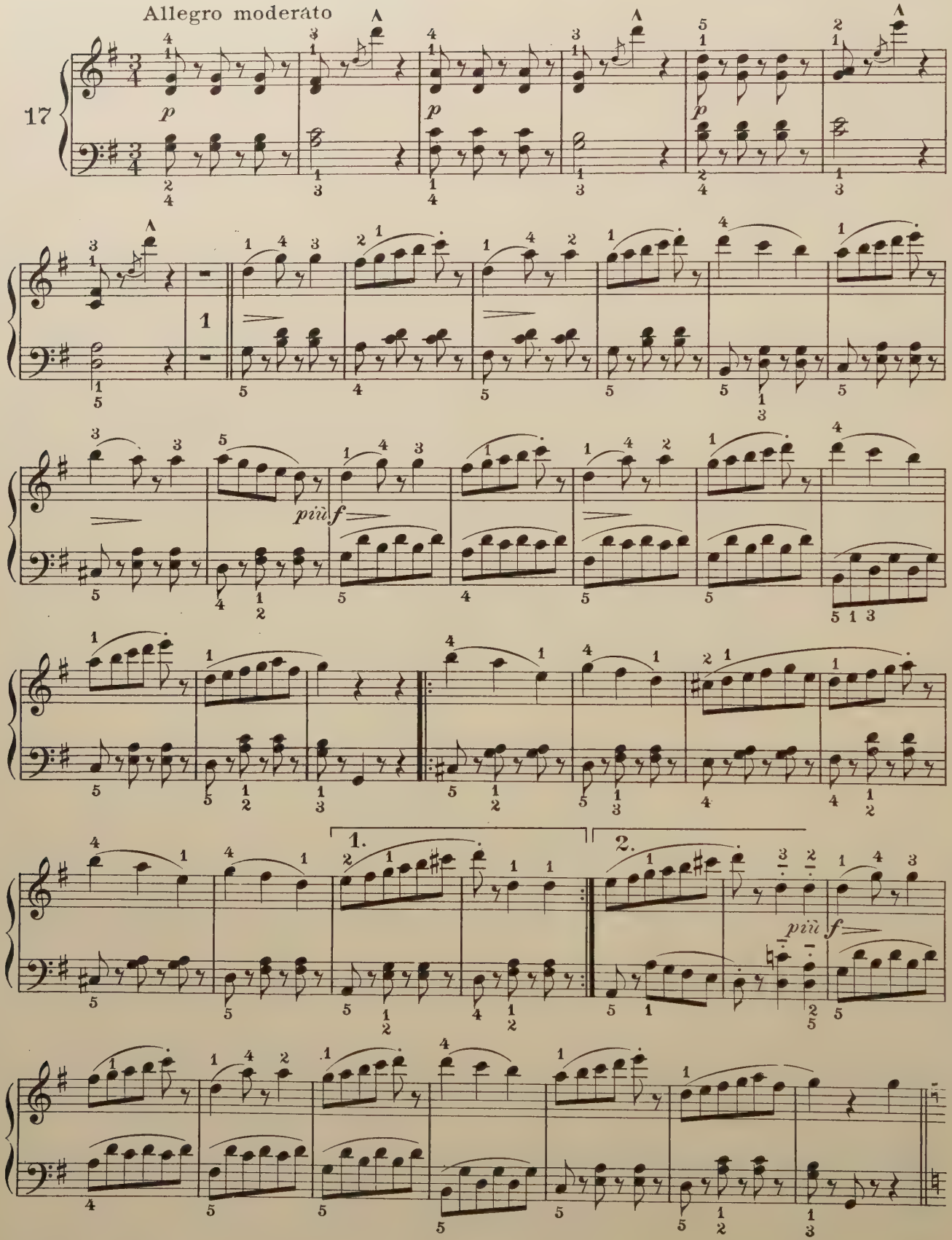



Grade II

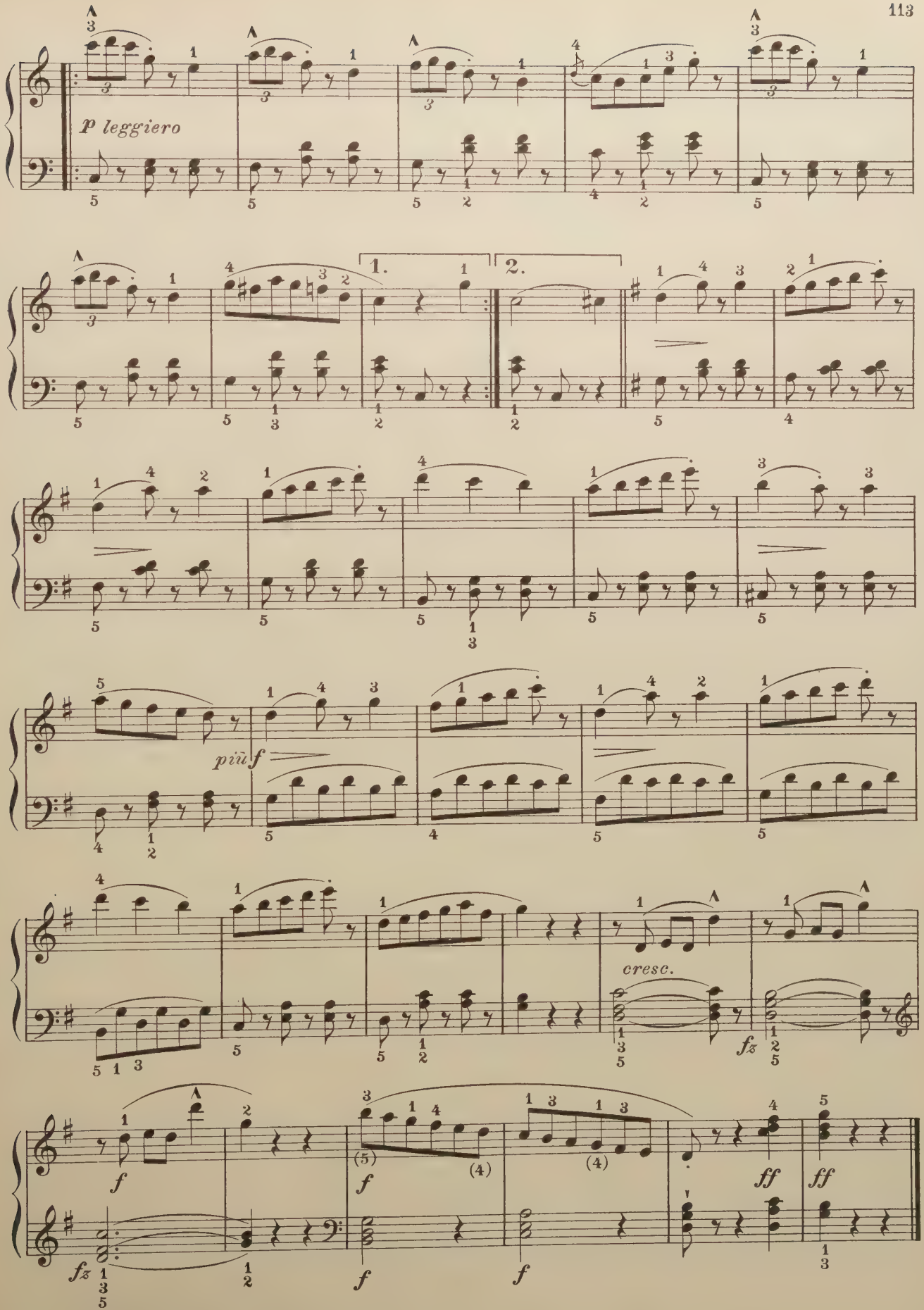
# Valse Bluette

*Edited by*
*CHARLES DENNÉE*

J. B. DUVERNOY. Op. 272, Nº 1



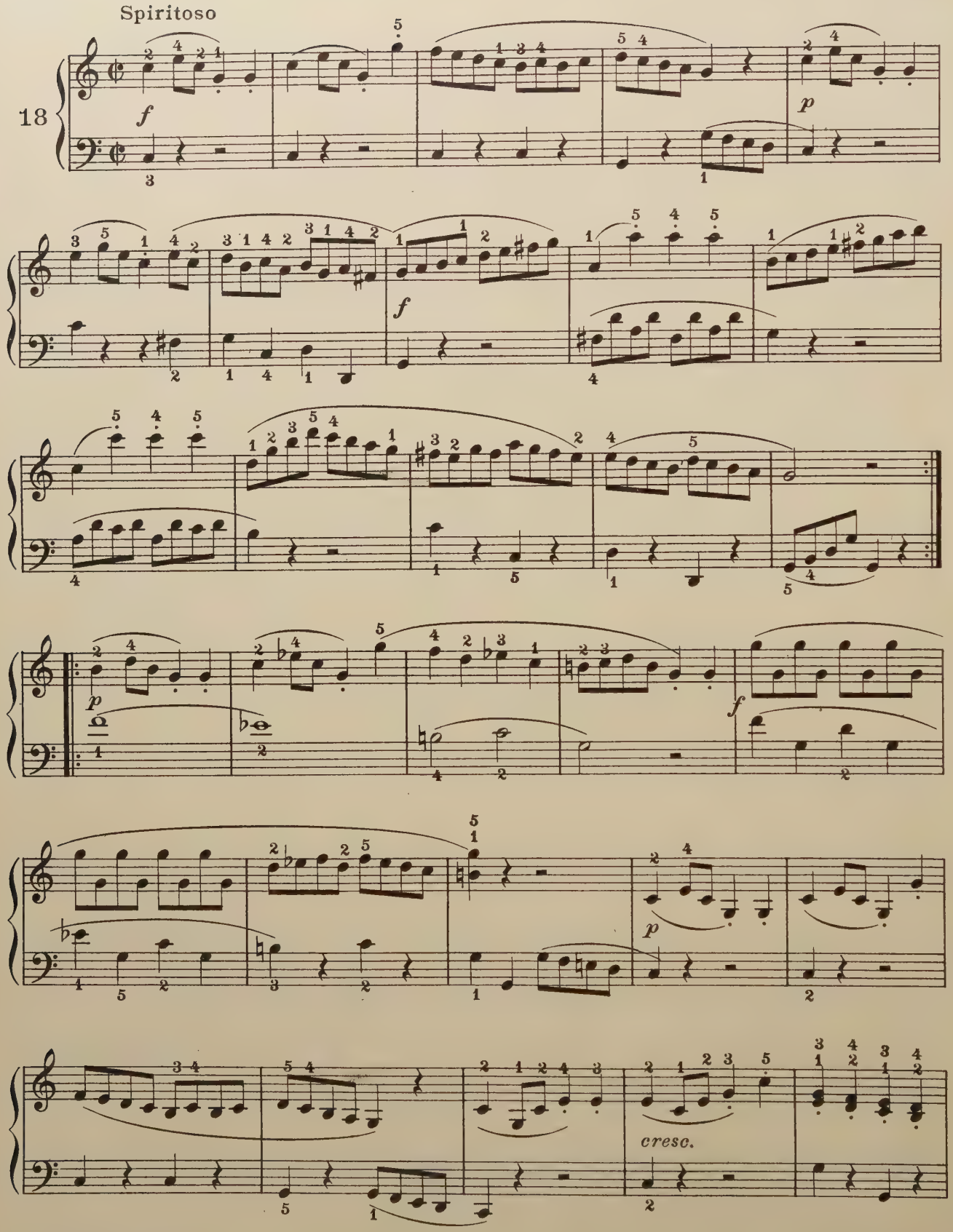

Grade II



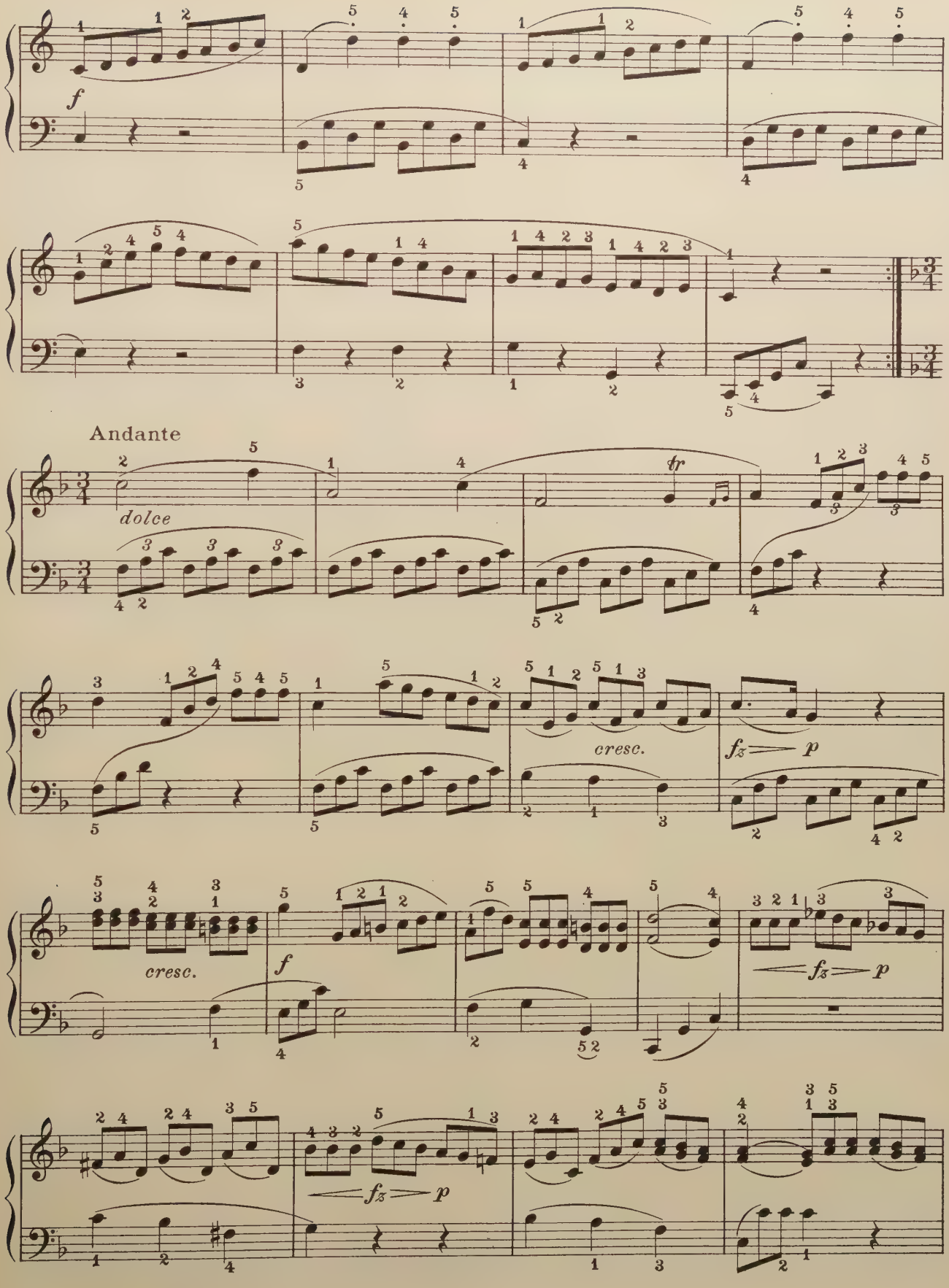

Grade II

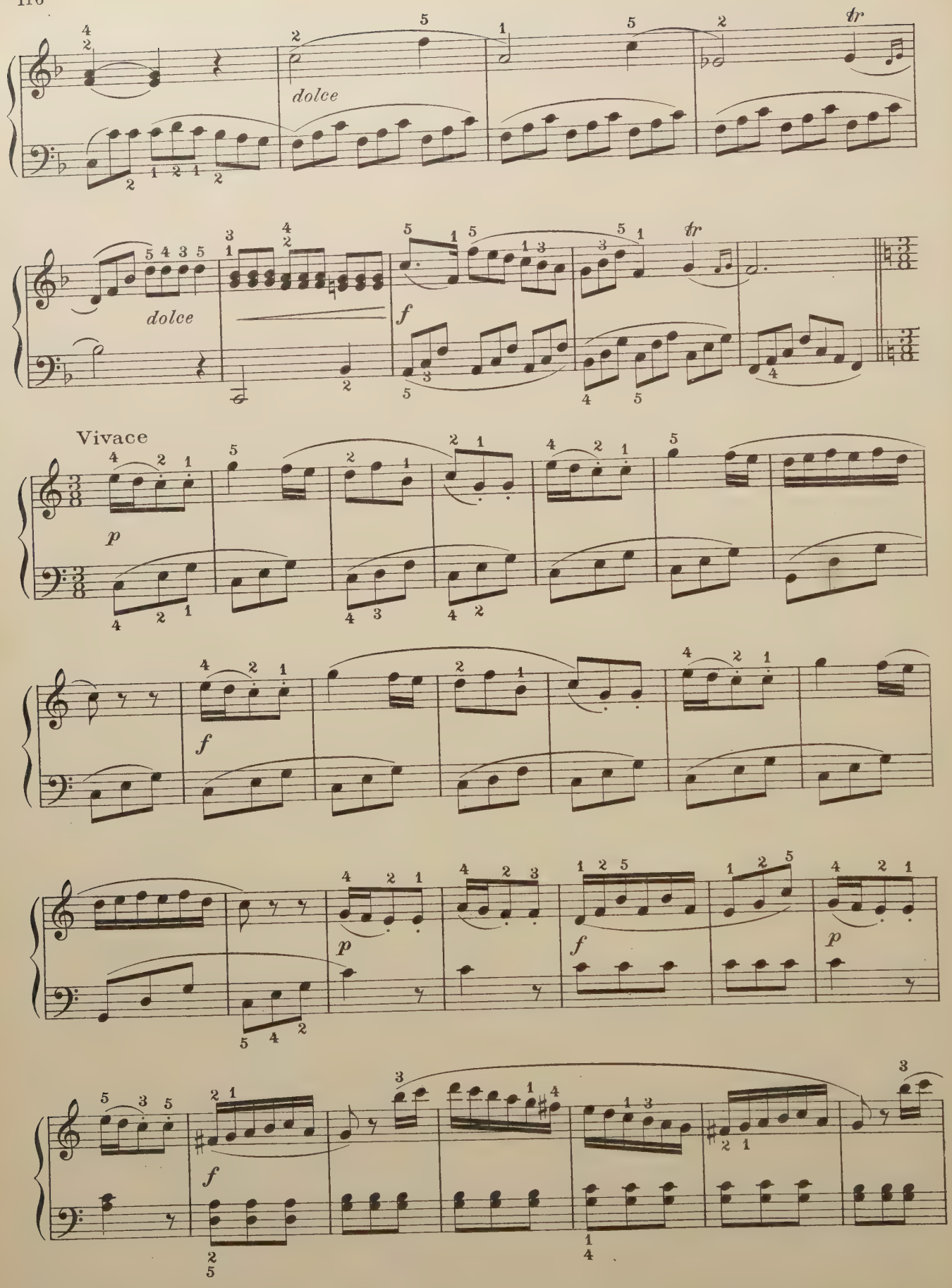
# Sonatina

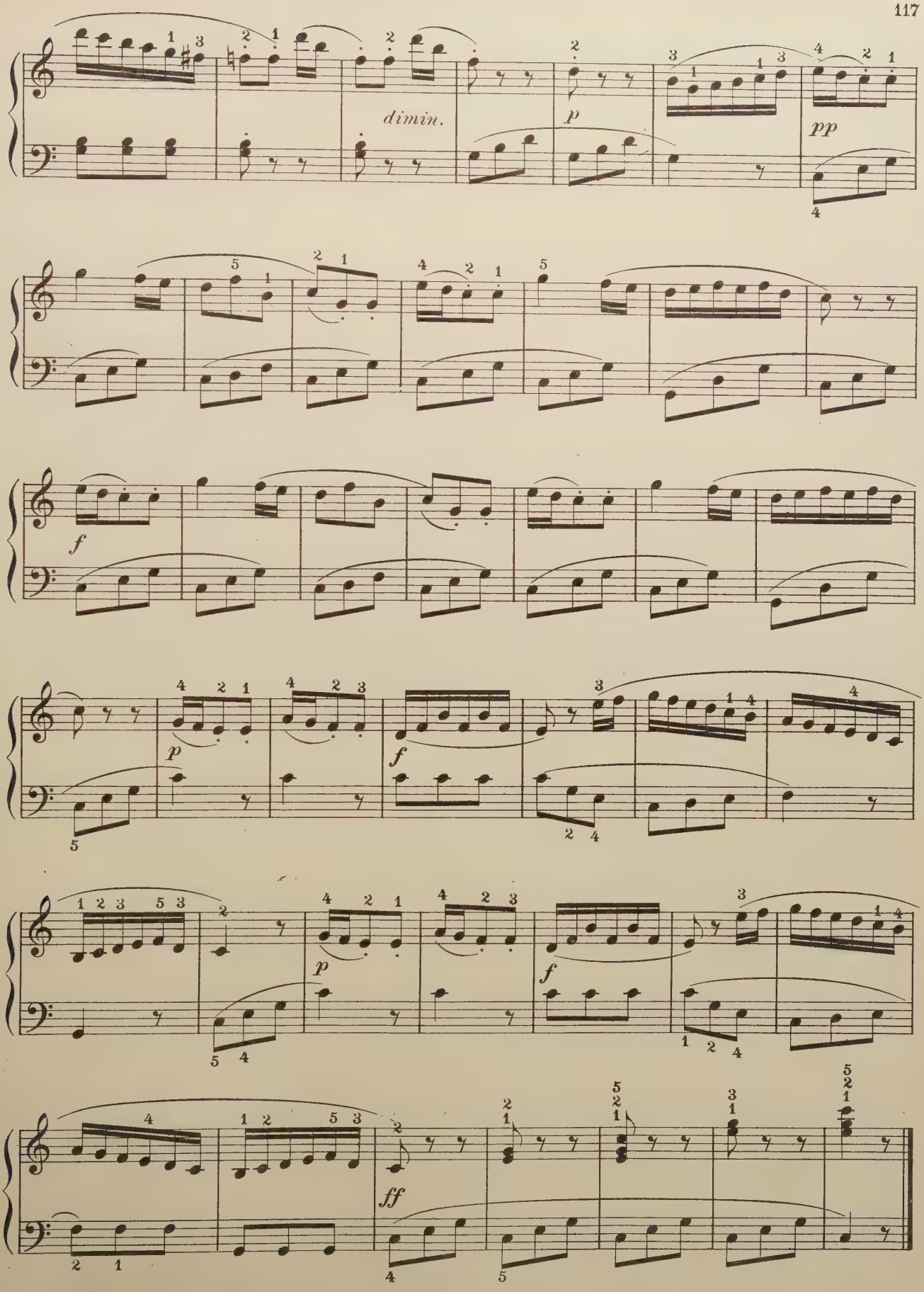
M. CLEMENTI. Op. 36, No 1




Grade II


f
Andante
dolce
tr
cresc.
fz p
cresc.
f
fz p
fz p


dolce
dolce
f
Vivace
p
f
p
f
p
f

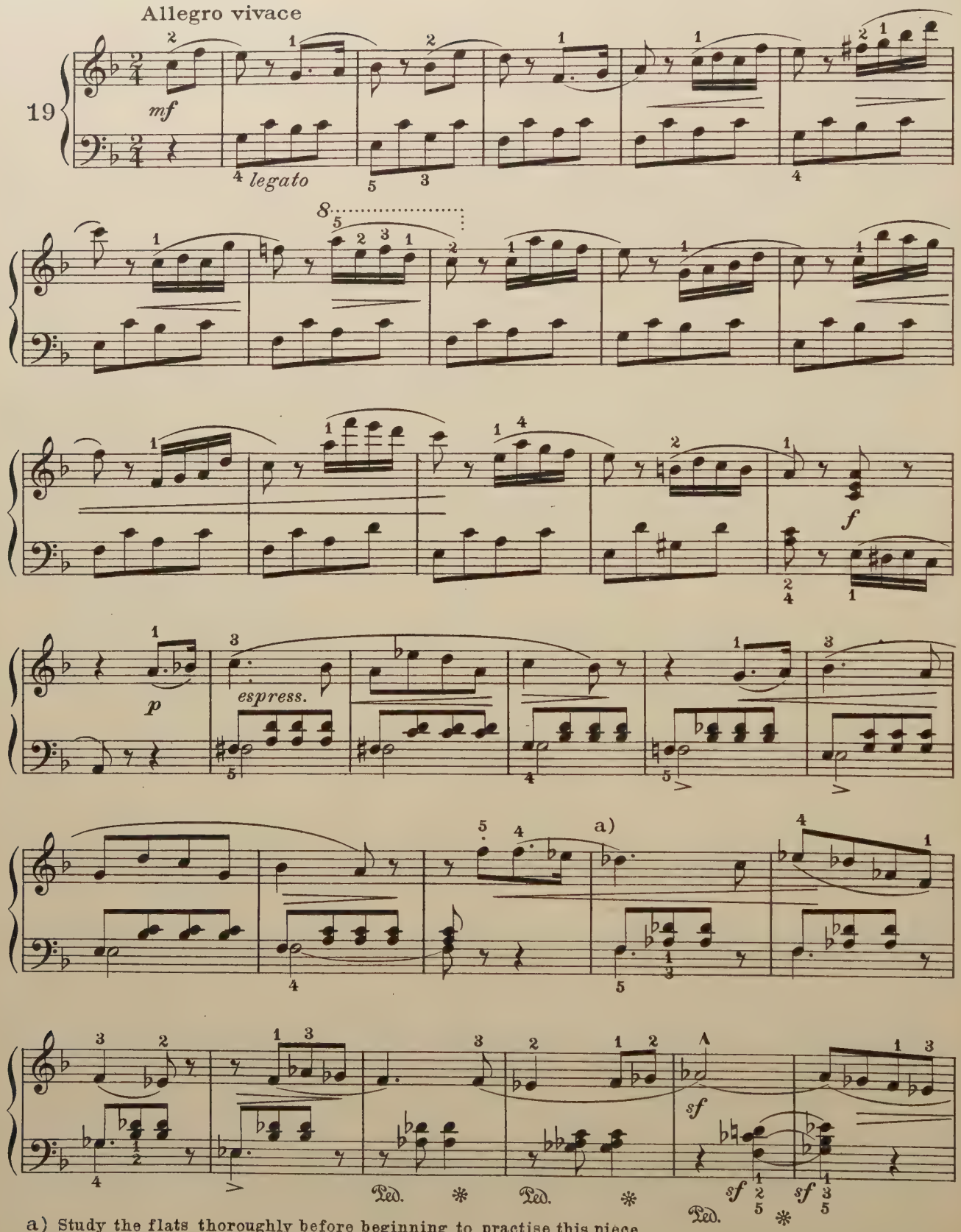

dimin.
p
pp
f
p
f
p
f
ff

# Cheerfulness

*Edited by*
*CHARLES DENNÉE*

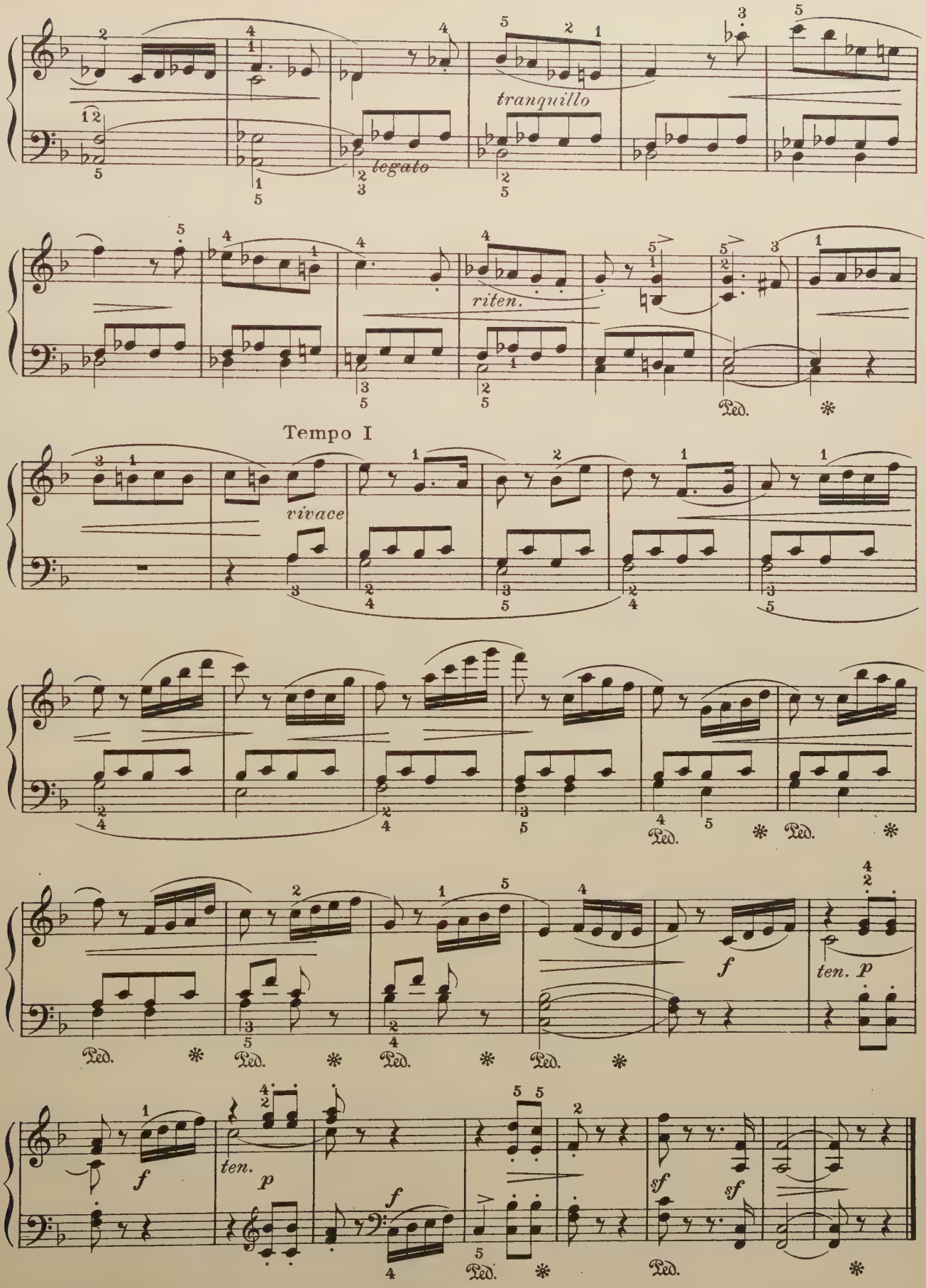
JOSEF LÖW. Op. 142, № 9

Allegro vivace




a) Study the flats thoroughly before beginning to practise this piece

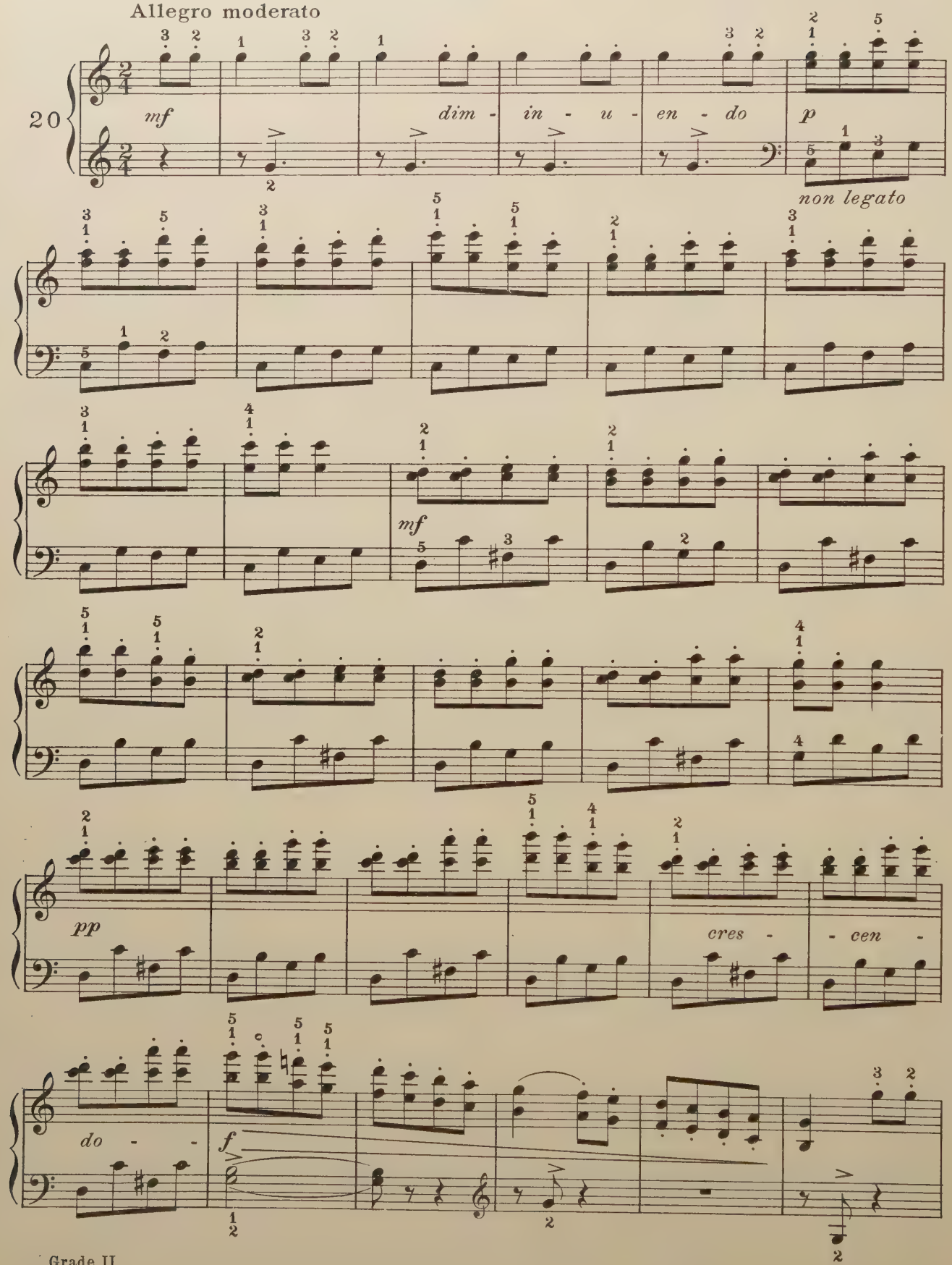
Grade II


tranquillo
legato
riten.
Tempo I
vivace
Ped.
ten. p
f
sf
ten.
p

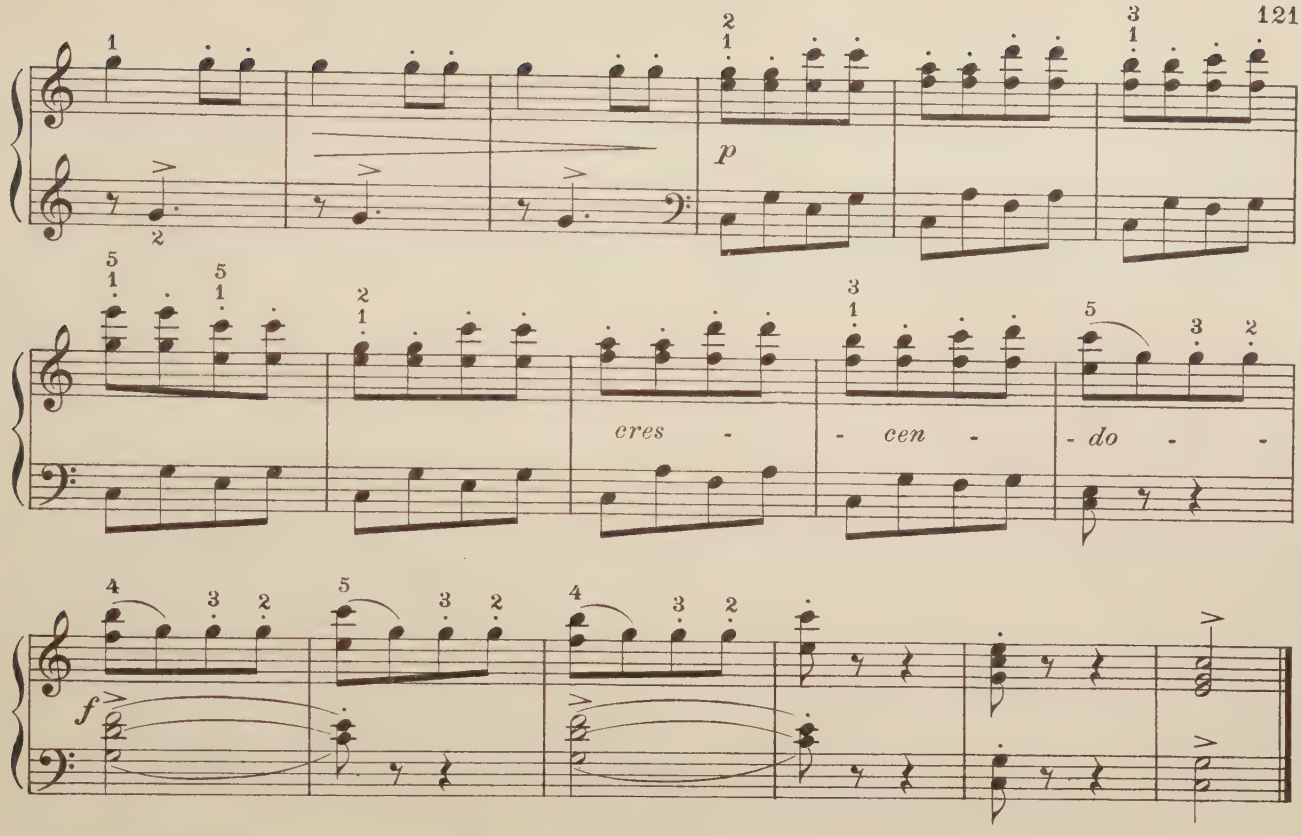
*Edited by*
*CHARLES DENNÉE*

# Song of the Miller Maid

A. SCHMOLL. Op. 50




Grade II

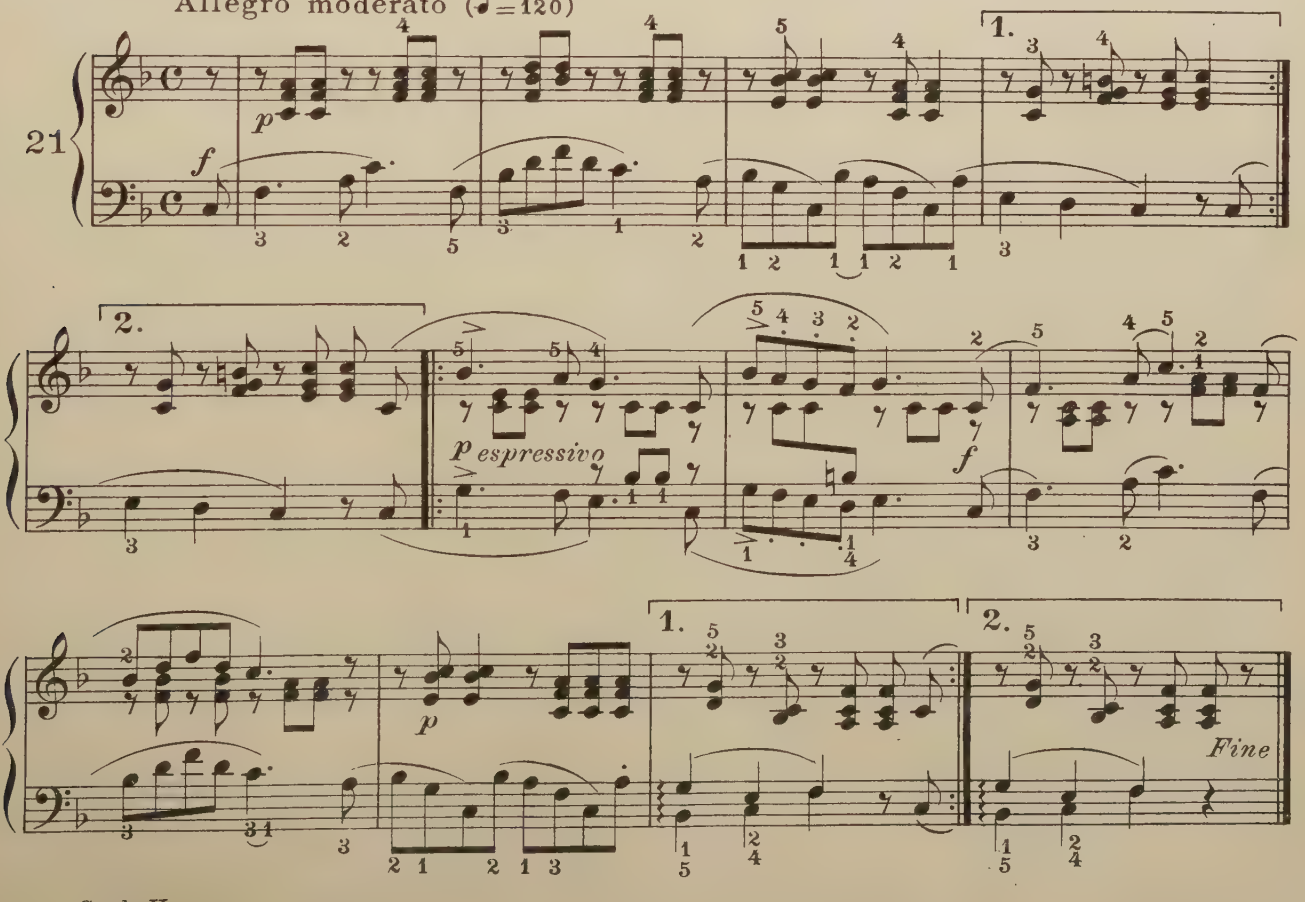



*Edited by*
*CHARLES DENNÉE*

# The Merry Farmer

SCHUMANN Op. 68

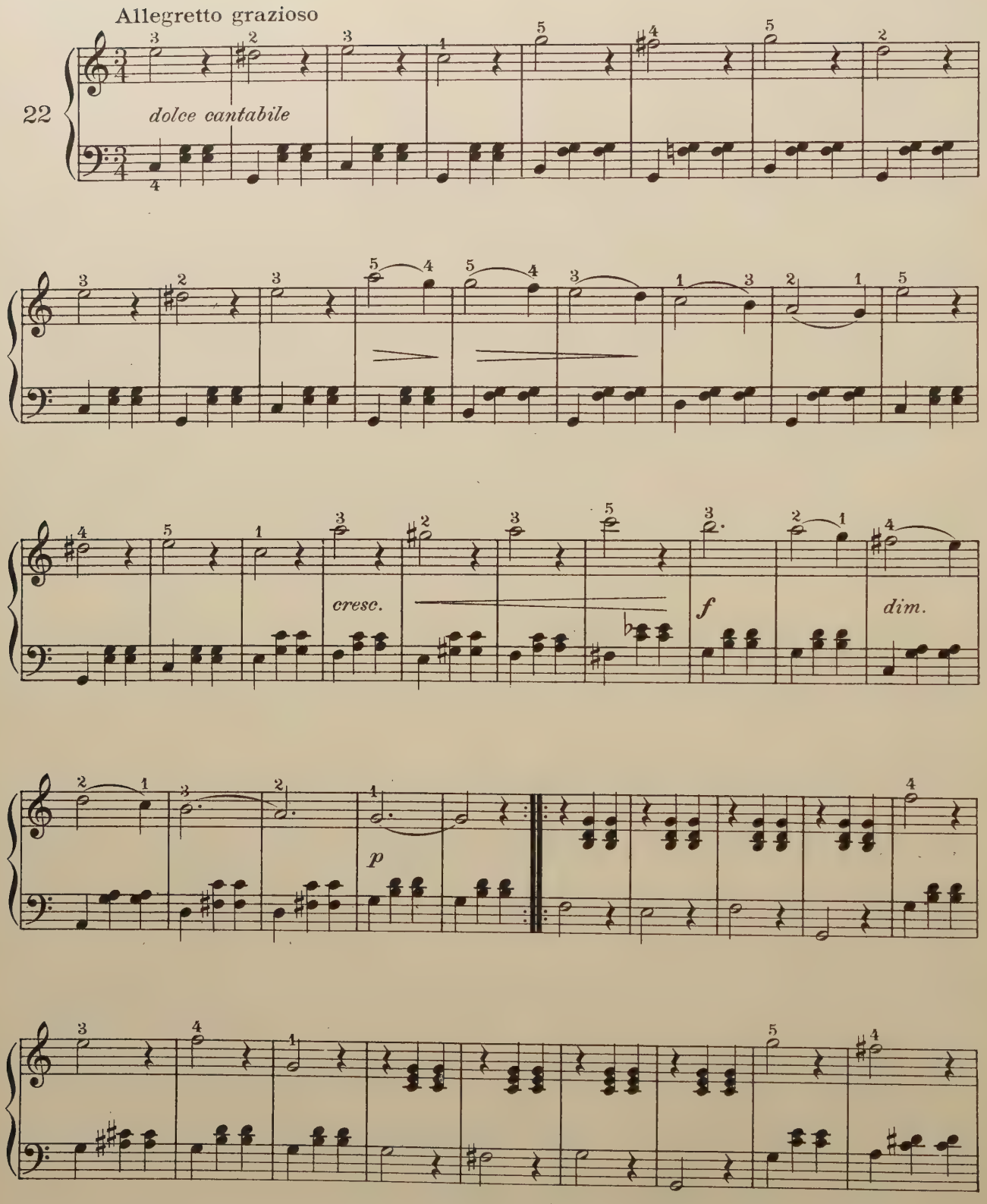
Allegro moderato (♩=120)



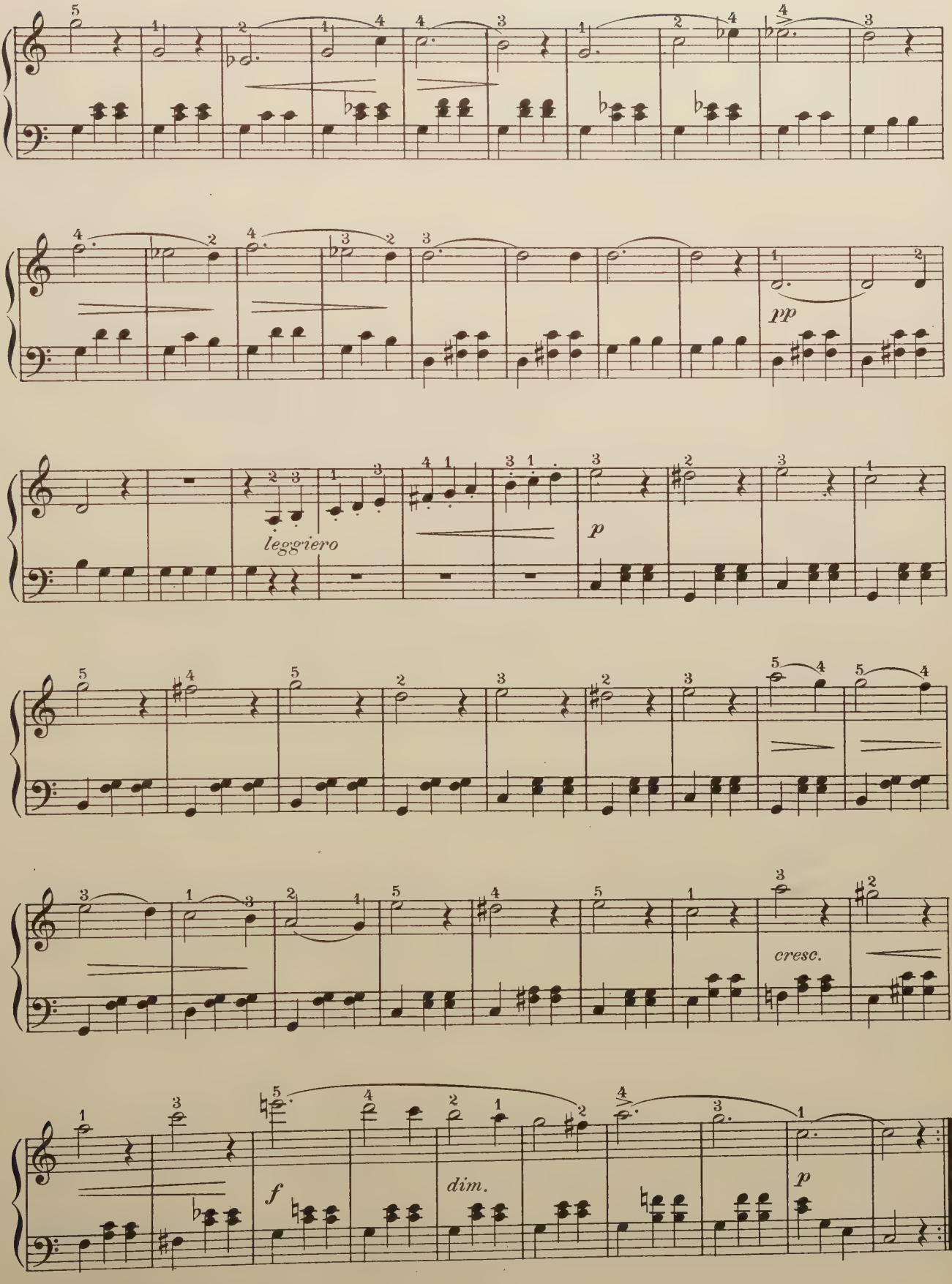

Grade II

# Invitation to the Dance

C. M. von WEBER




Grade II

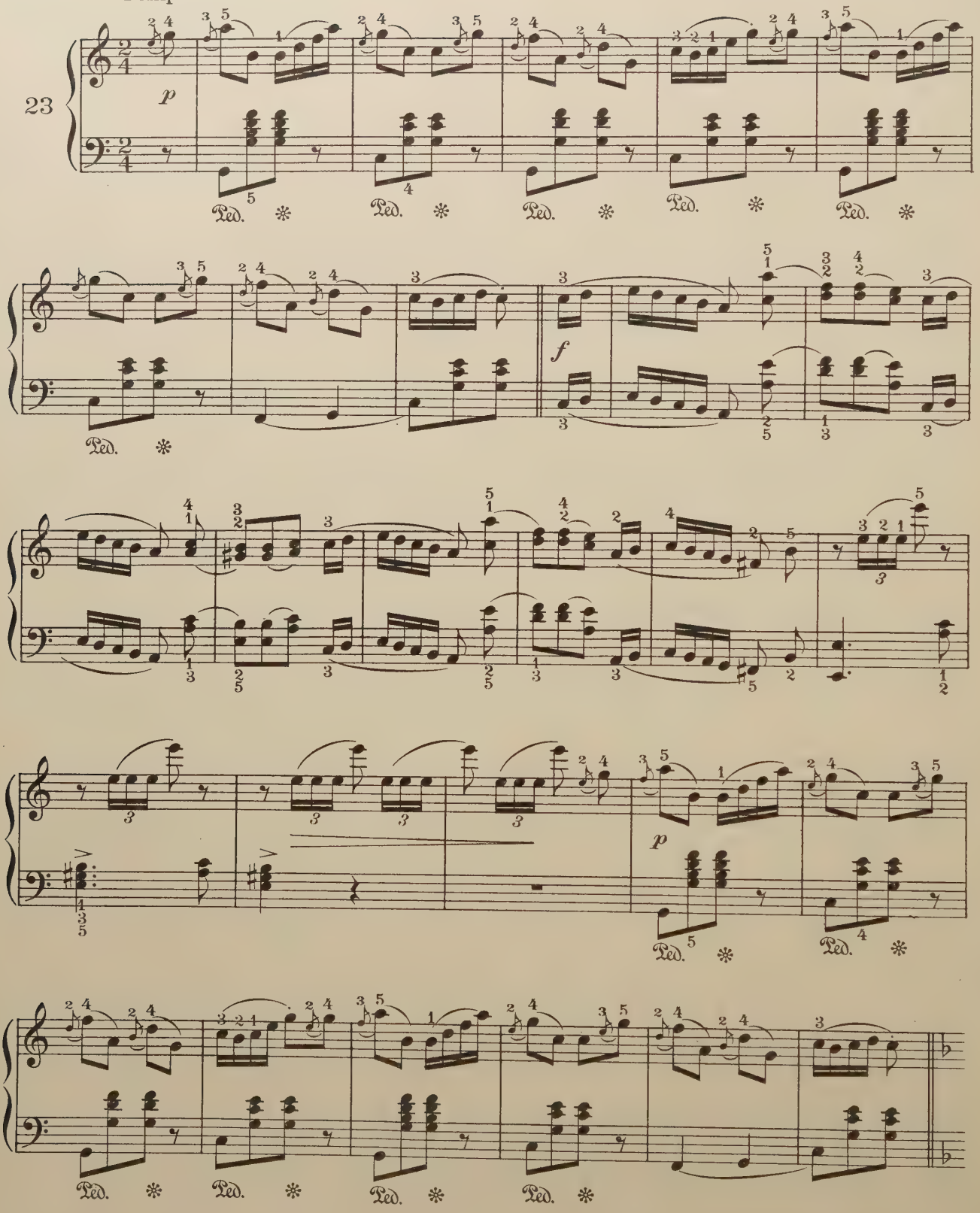

pp
leggiero
p
cresc.
f
dim.
p

# Fairy Polka

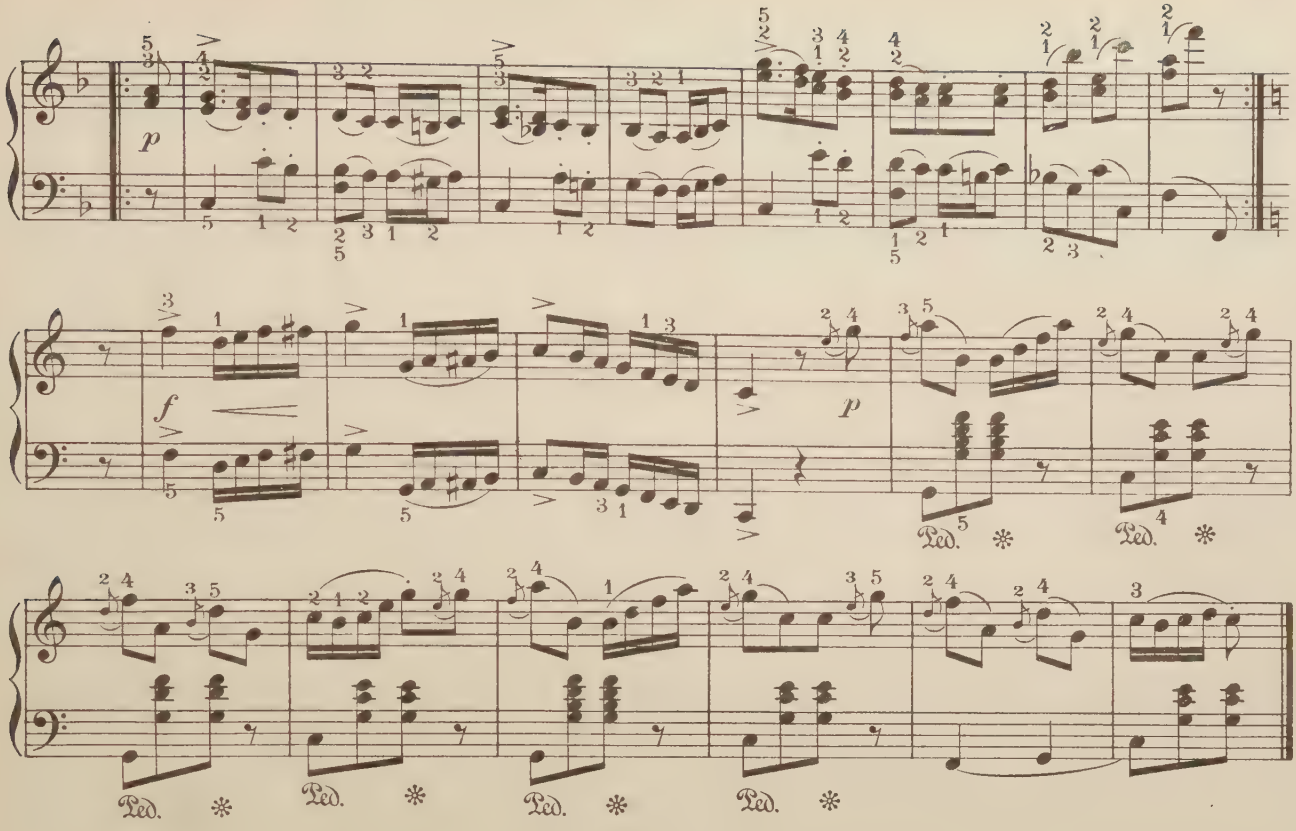
*Edited by*
*CHARLES DENNÉE*

FRITZ SPINDLER, Op. 93, Nº 3

Tempo di Polka



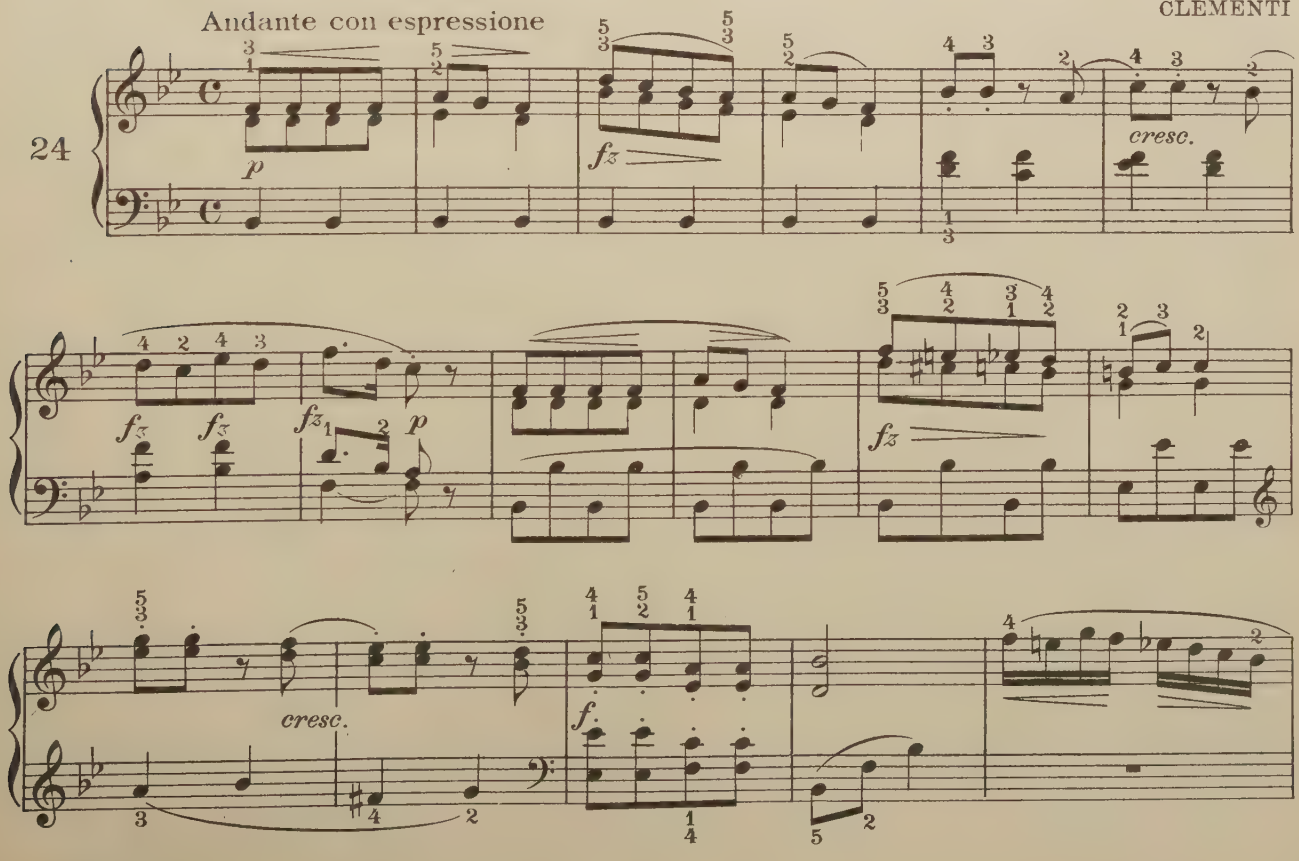

Grade II



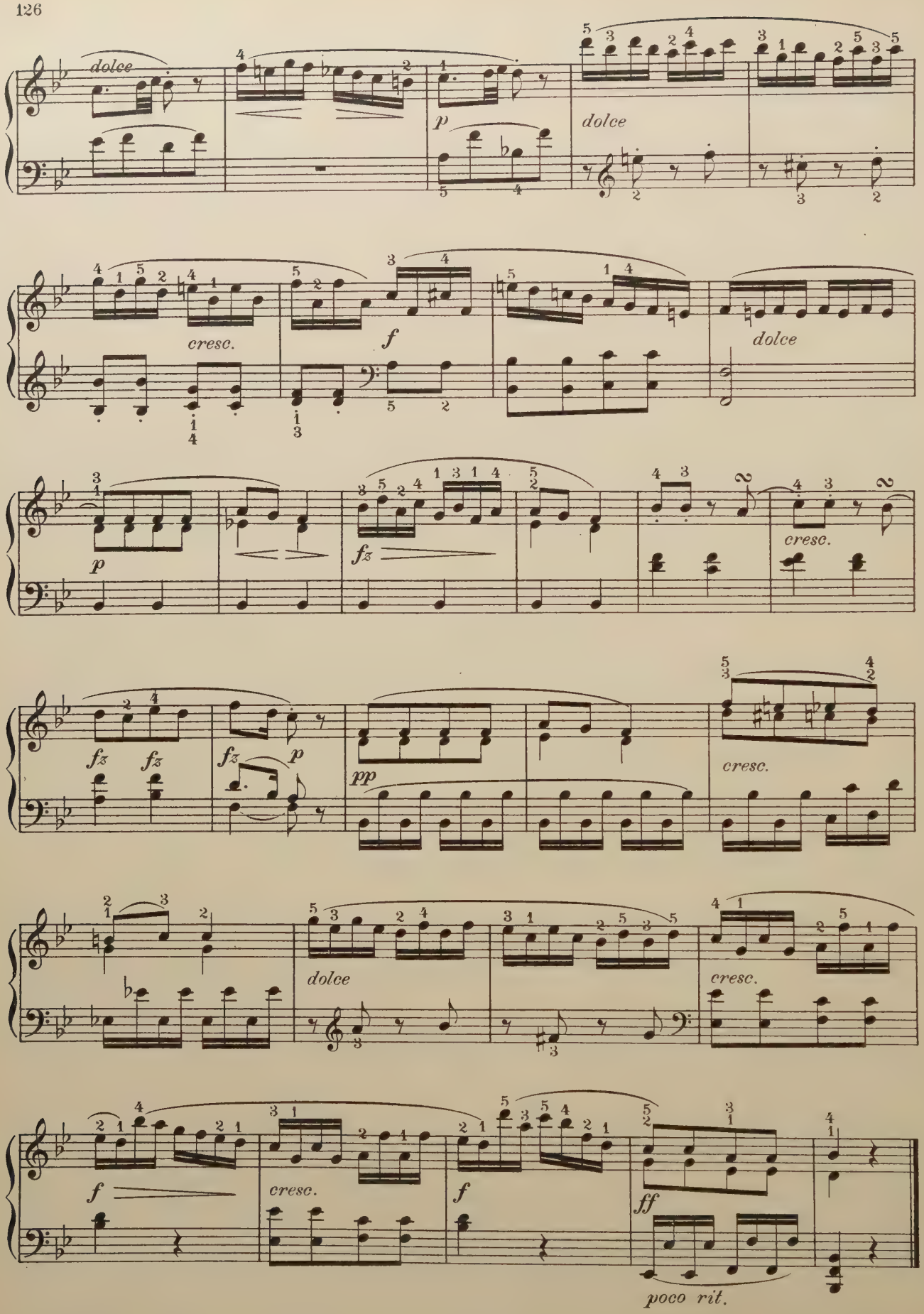
# Andante

from Sonatina Op. 36, No. 1

CLEMENTI



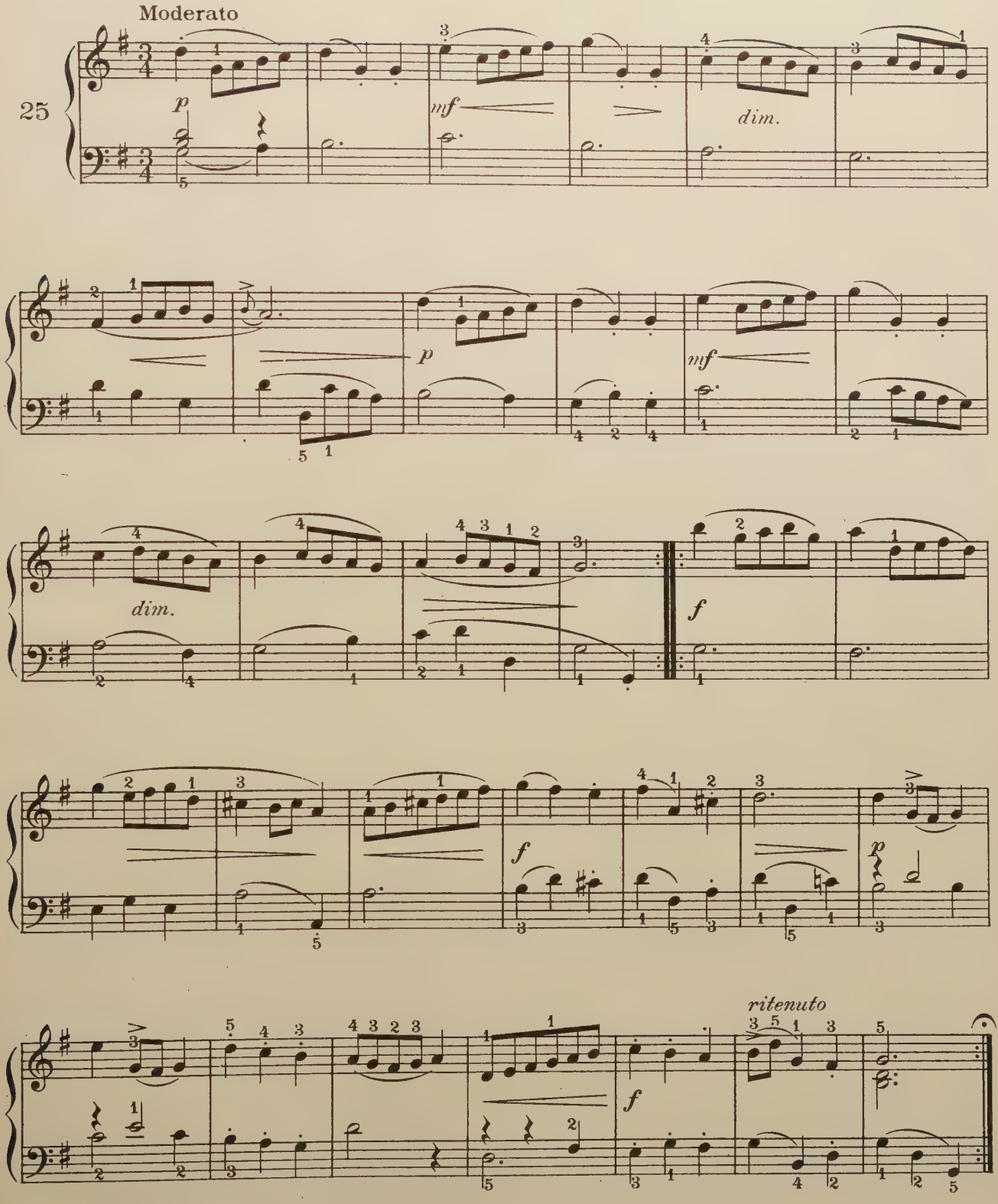

Grade II


dolce
p
dolce
cresc.
f
dolce
p
fz
cresc.
fz fz
fz p
pp
cresc.
dolce
cresc.
f
cresc.
f
ff
poco rit.

# Menuet

*Edited by*
*CHARLES DENNÉE*

BACH



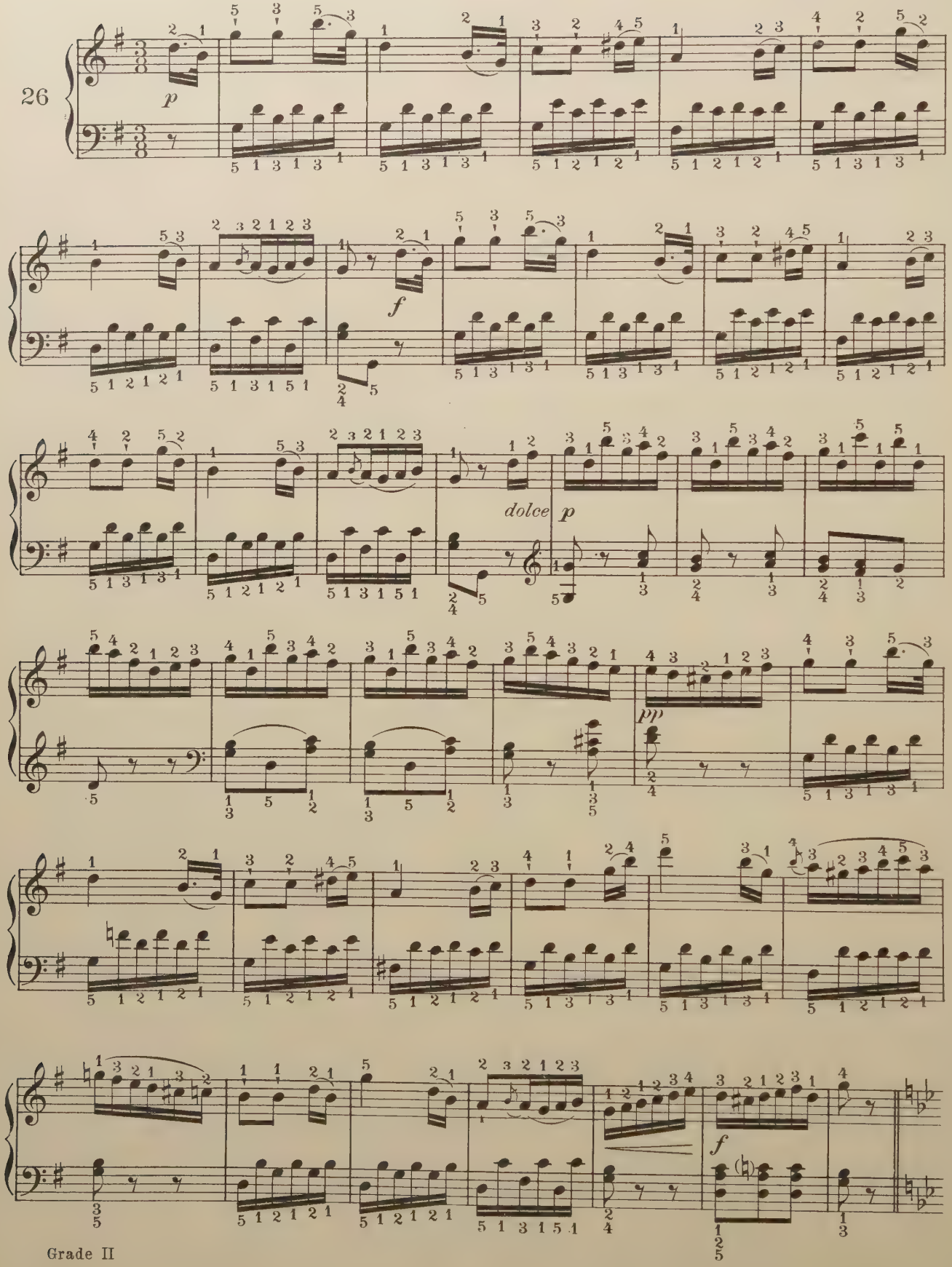

Grade II

# Rondo

M.M. (♪ = 112) (♪ = 138)

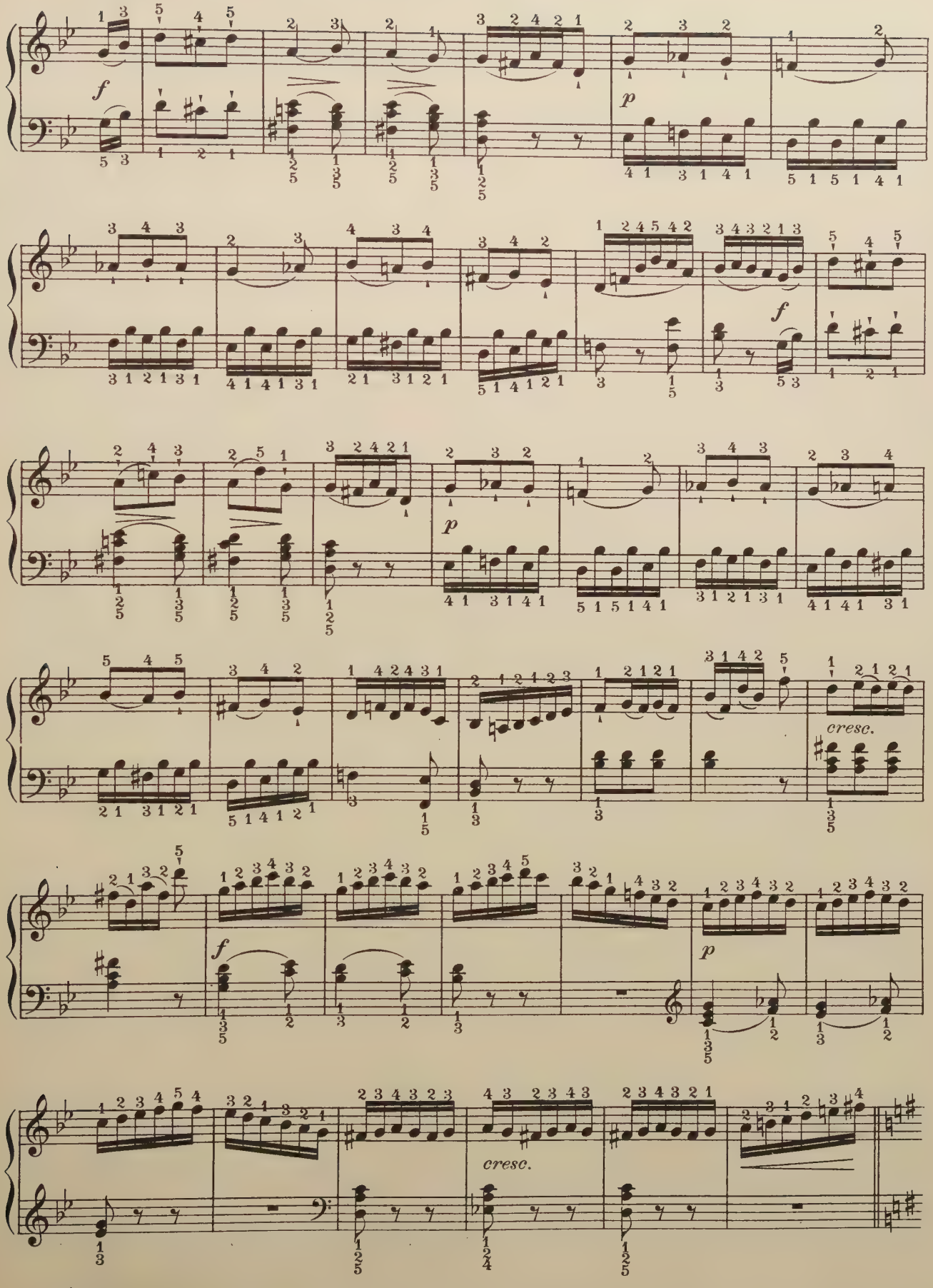
Allegretto, Tempo di Minuetto

DUSSEK, Op. 20, Nº 1

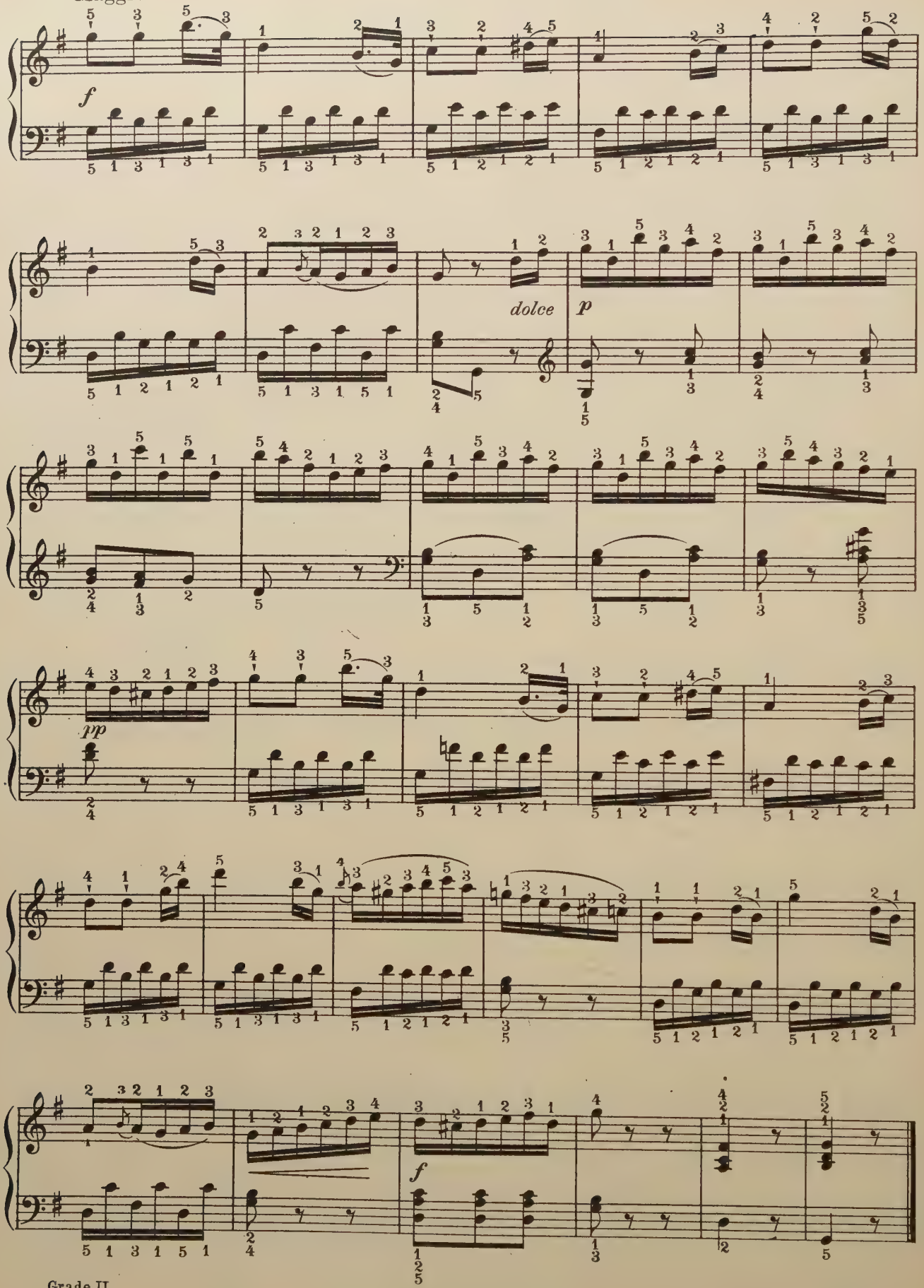



Grade II

Minore



Maggiore



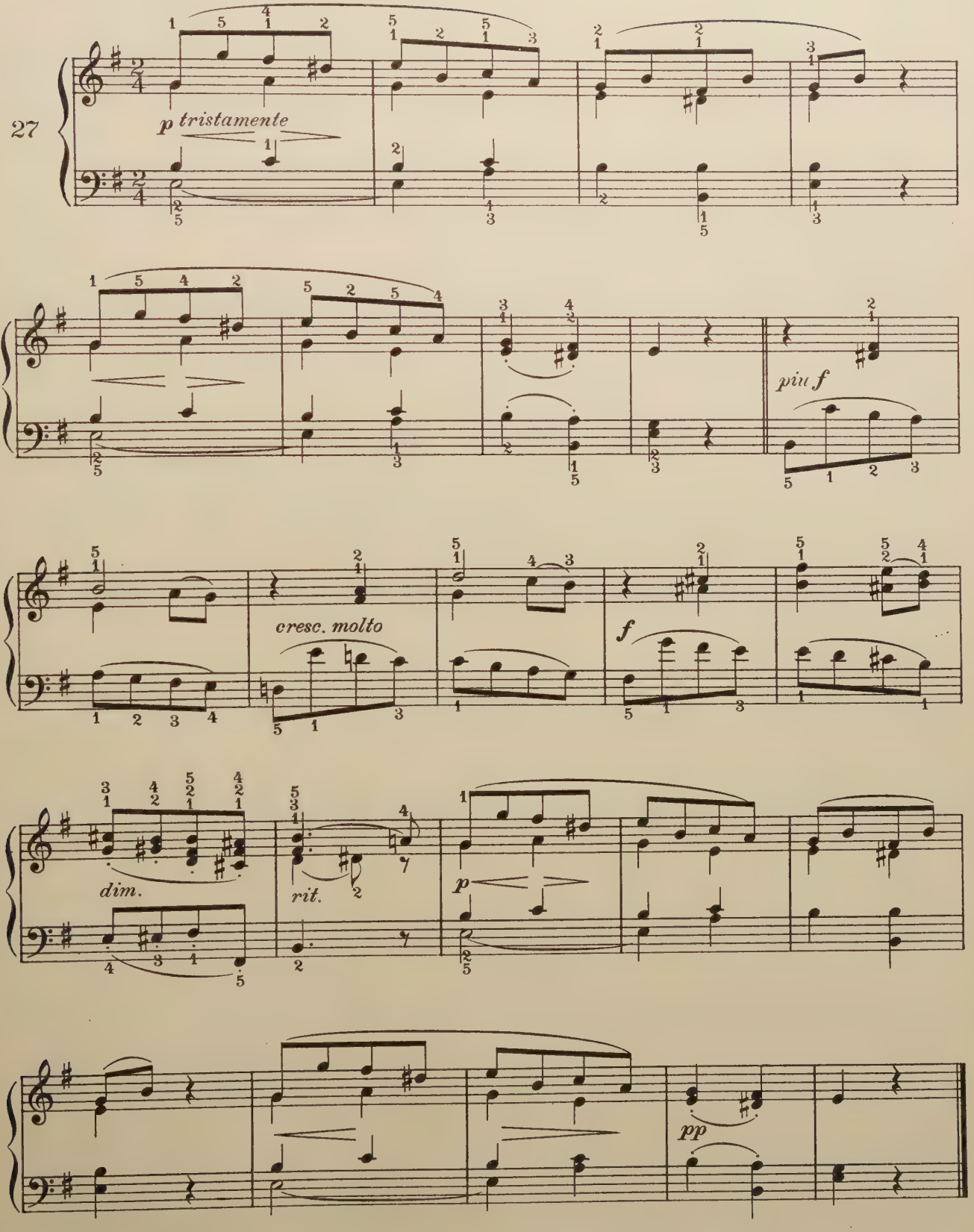

Grade II

*Edited by*
*CHARLES DENNÉE*

# Loss

Andante con espressione

C. GURLITT

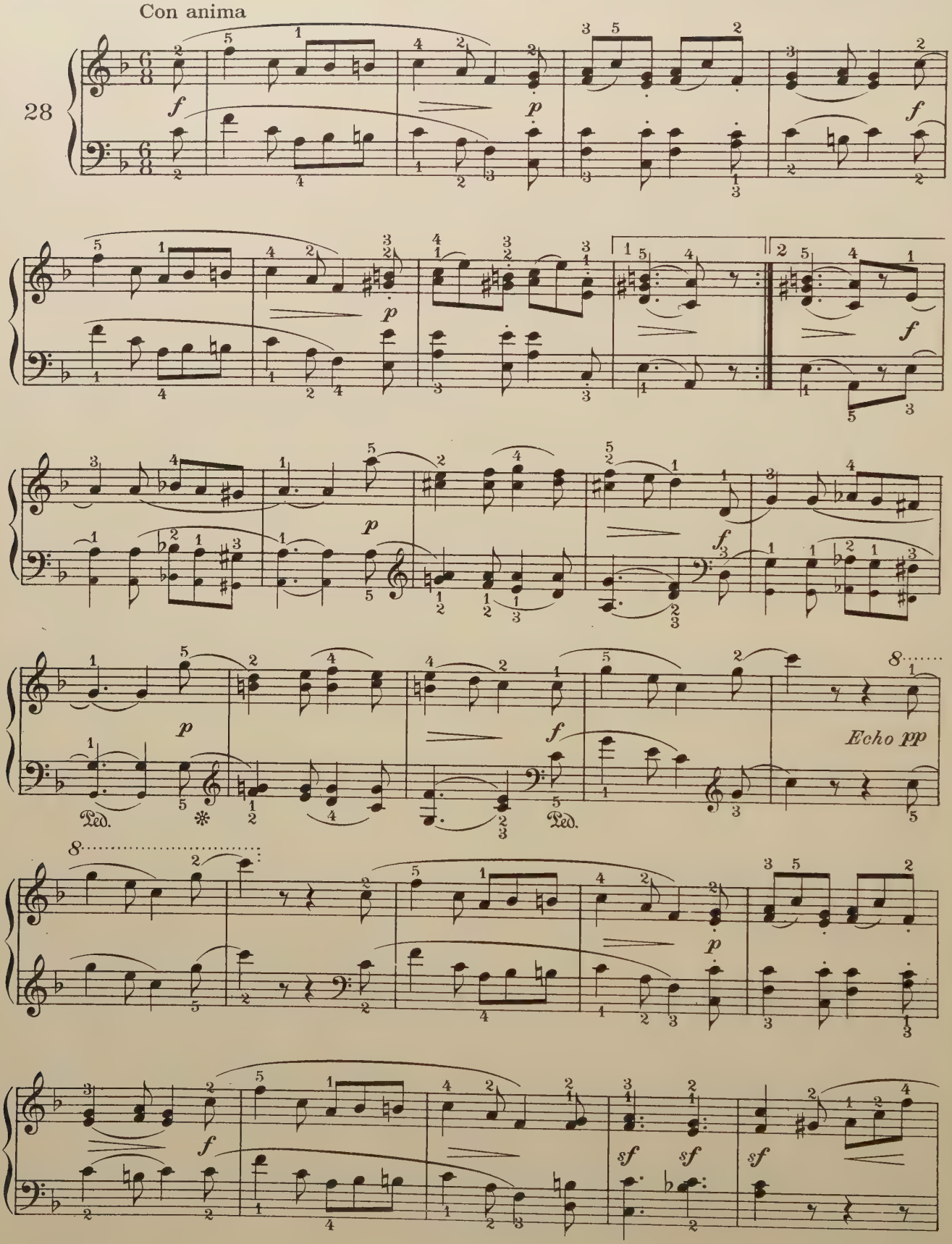



Grade II

# Jolly Huntsman

*Edited by*
*CHARLES DENNÉE*

GUSTAVE MERKEL, Op. 31, № 2




Grade II

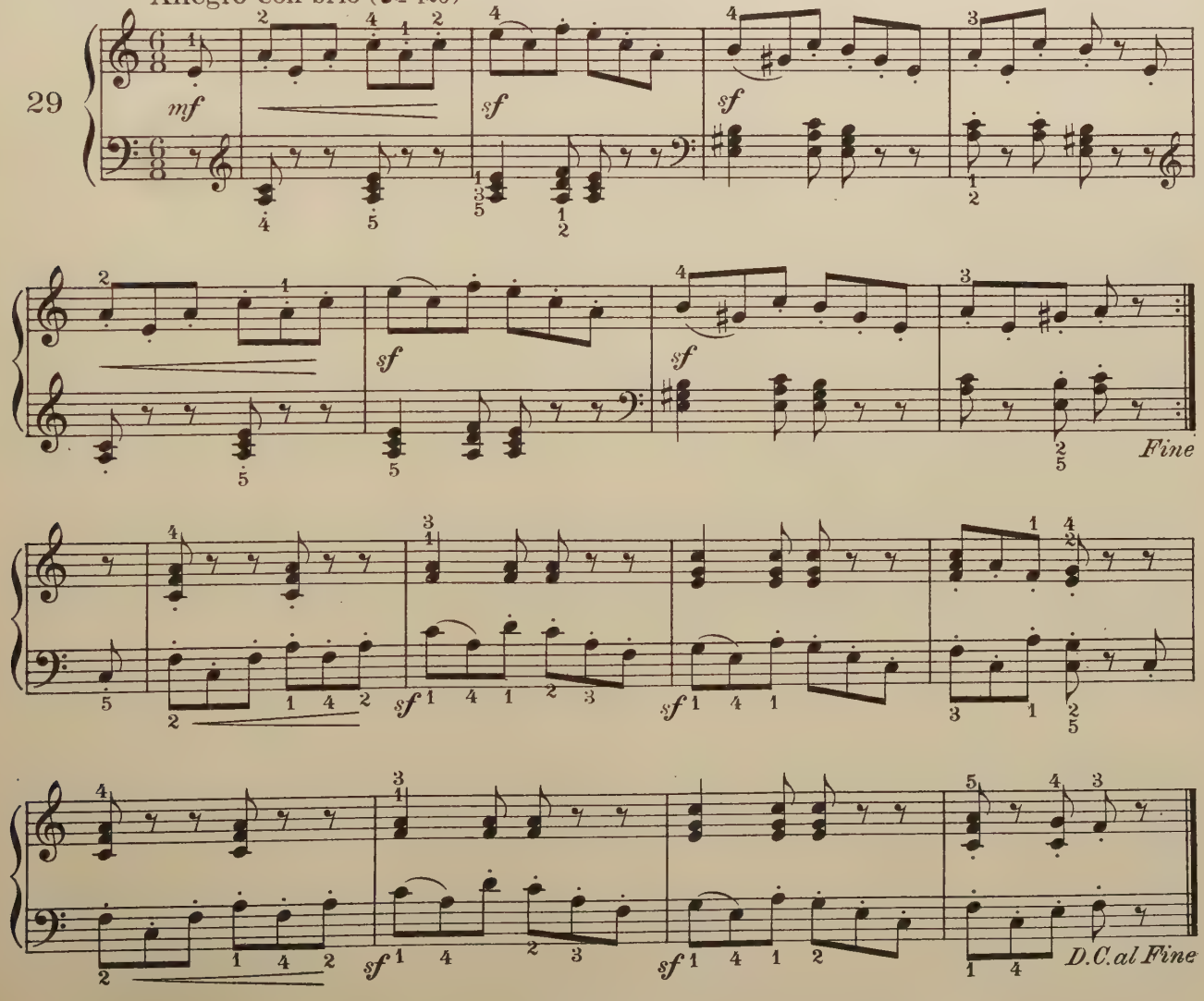



# The Wild Horseman

*Edited by*
*CHARLES DENNÉE*

SCHUMANN, Op. 68

Allegro con brio (♩= 120)

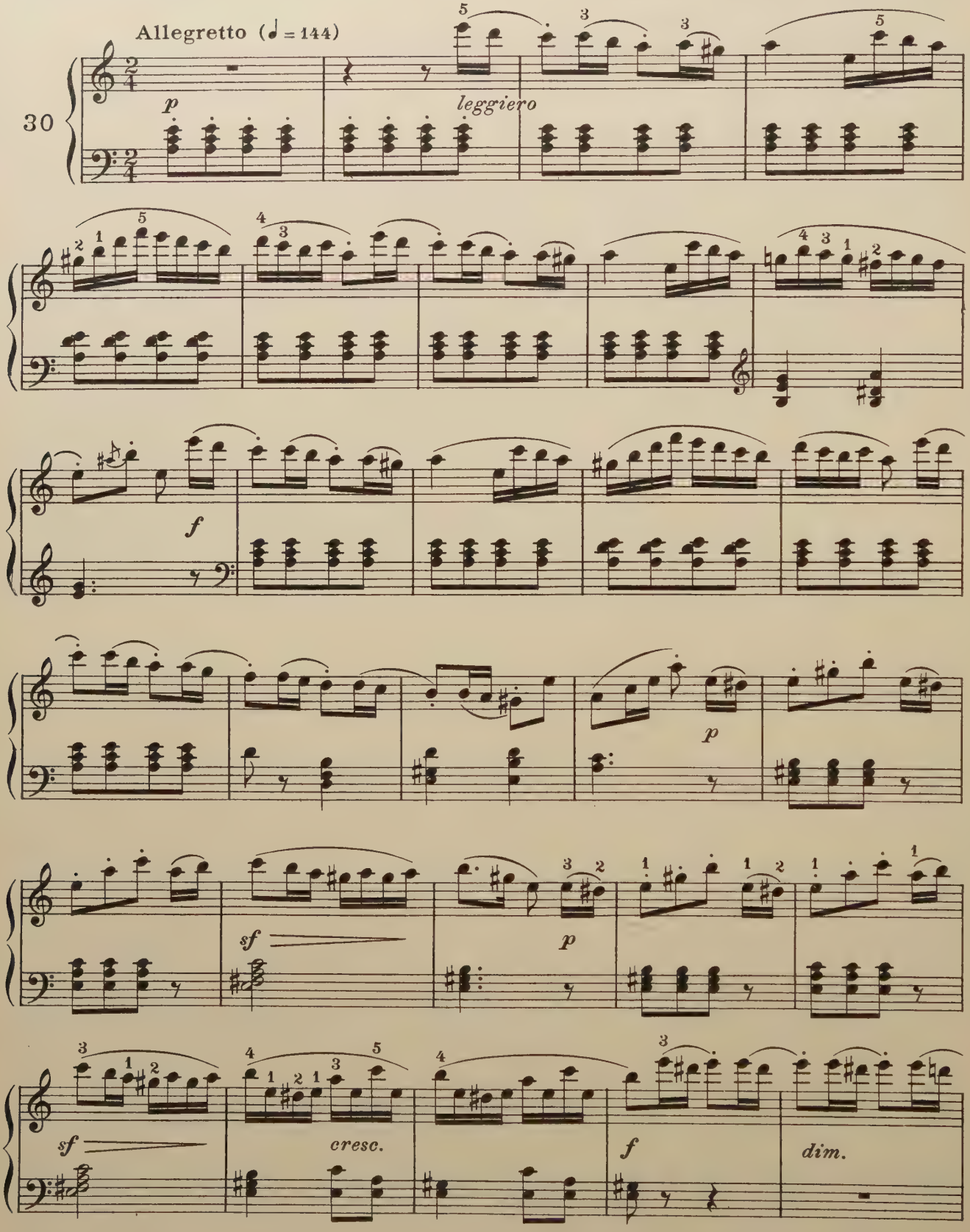



Grade II

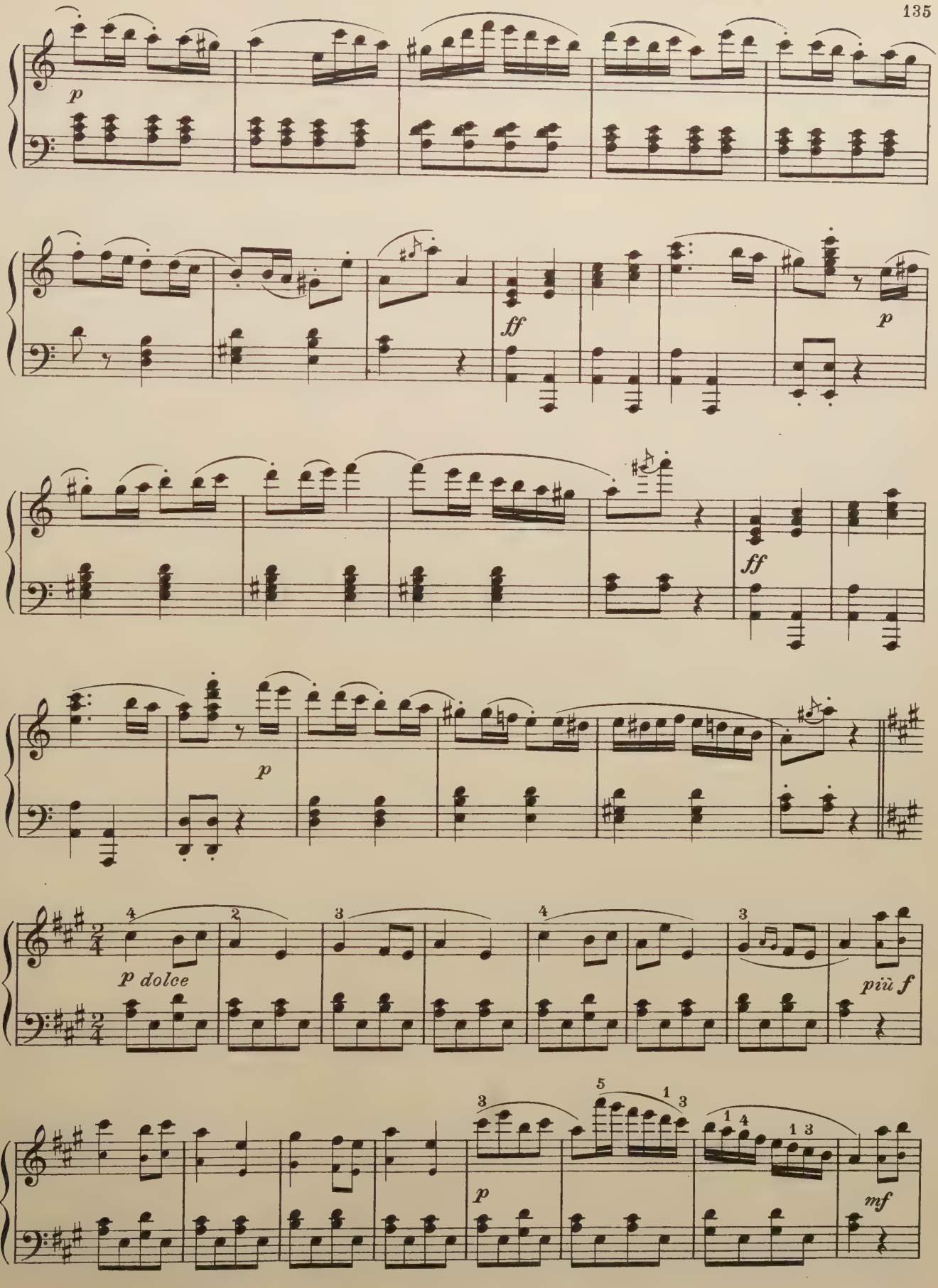
# Rondo alla Turca

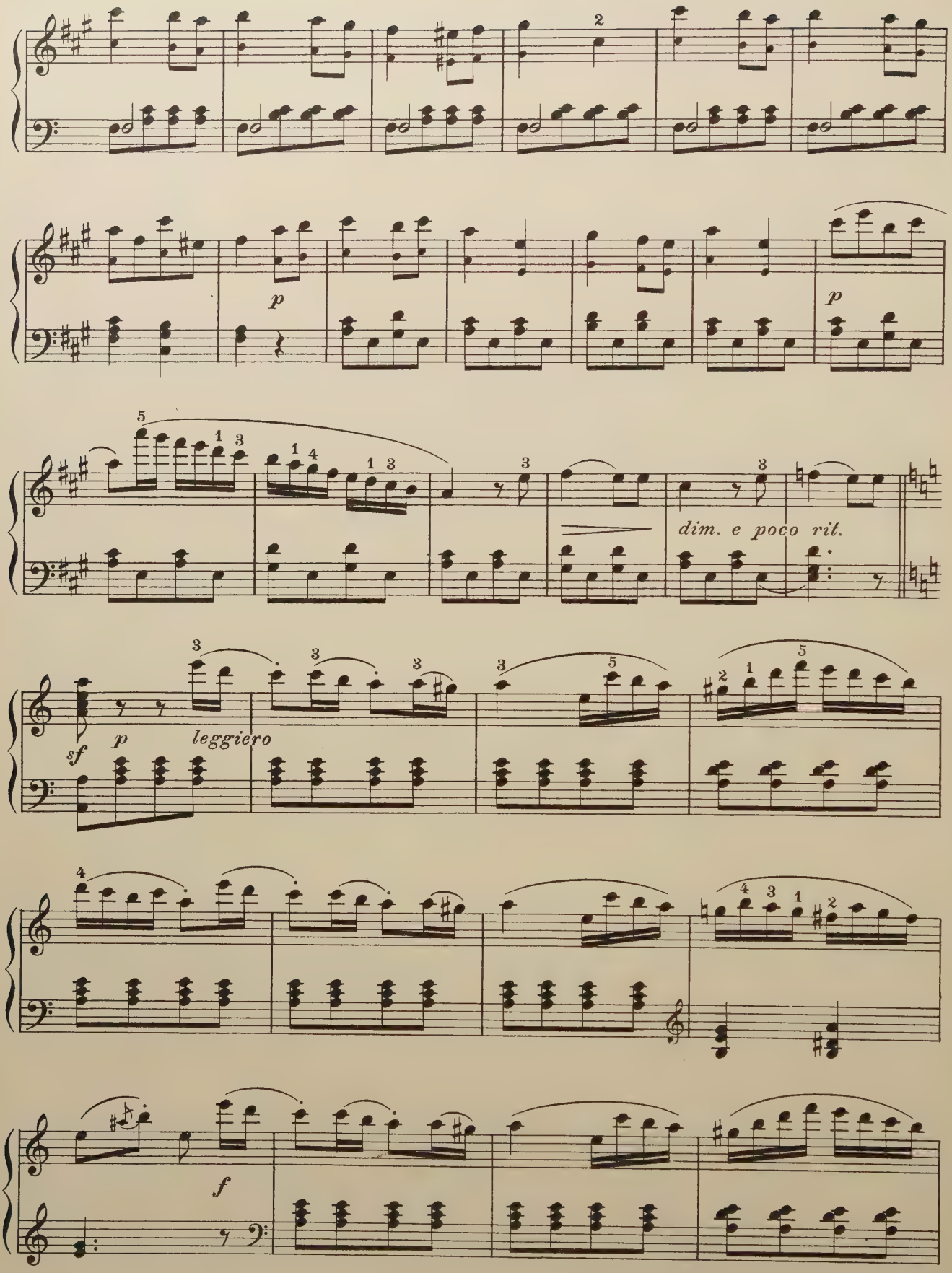
*Edited by*
*CHARLES DENNÉE*

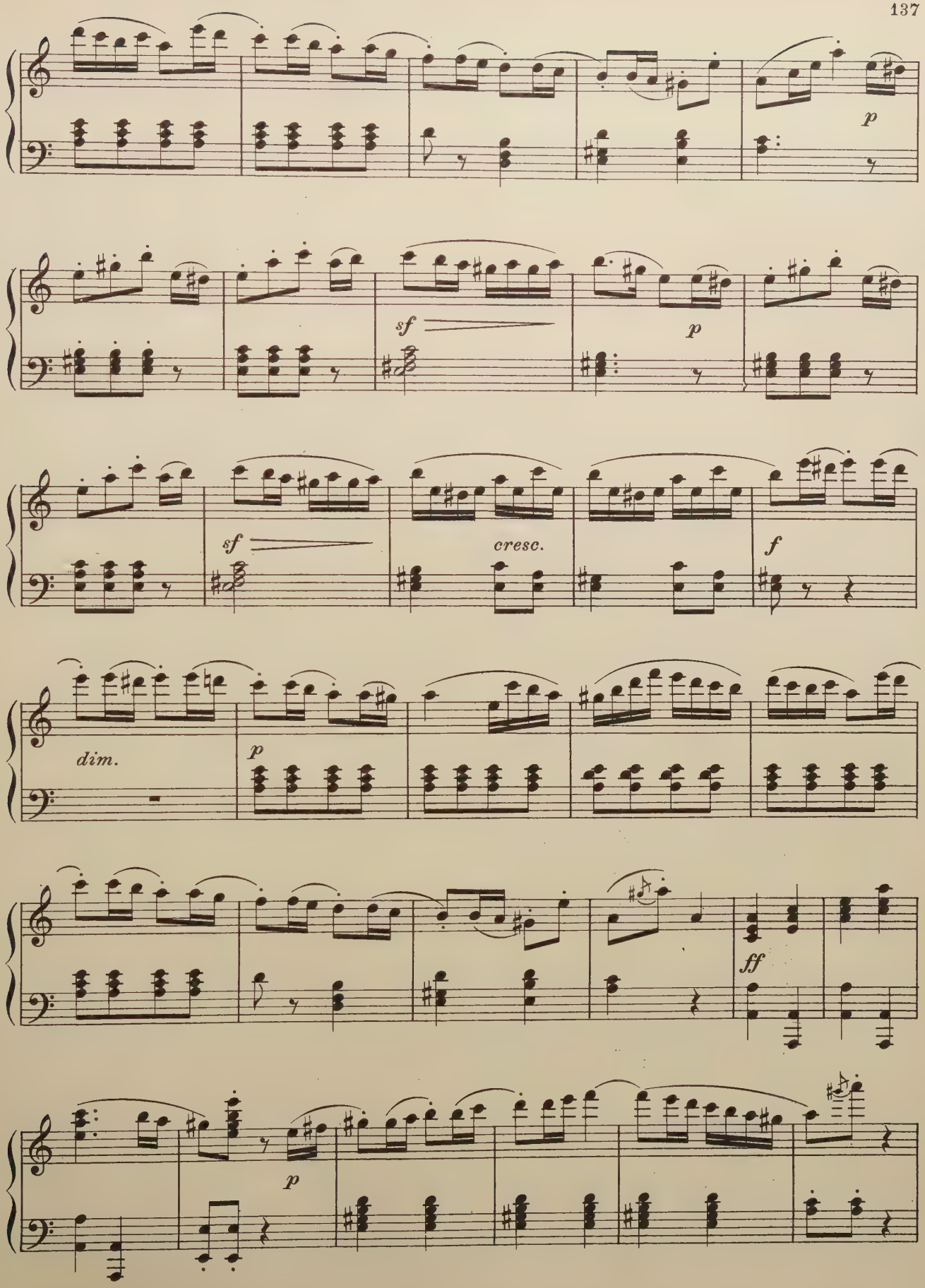
FRÉDÉRIC BURGMÜLLER. Op. 68, Nº 3

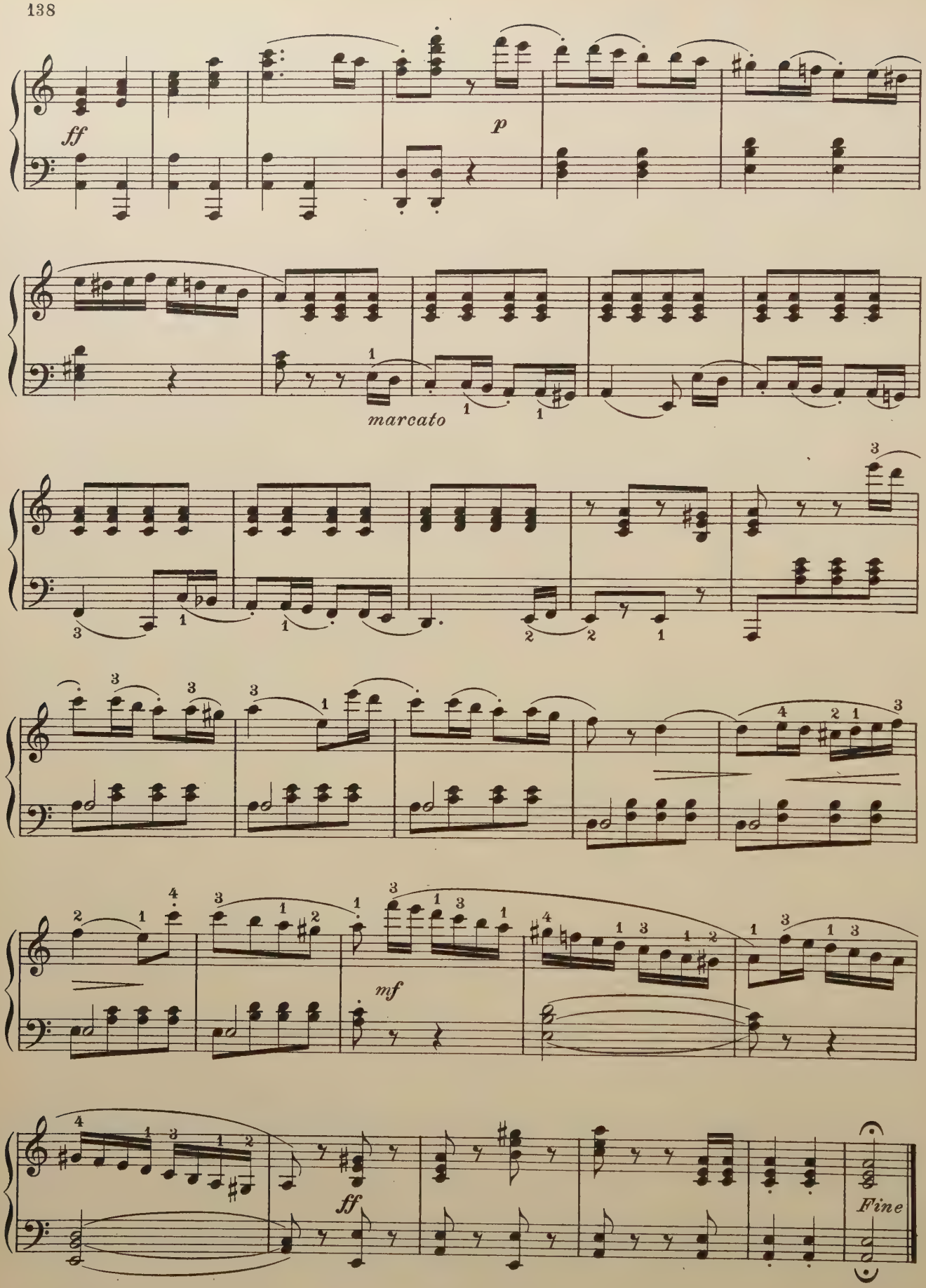



Grade II


p
ff
p
ff
p
p dolce
più f
p
mf


p
p
dim. e poco rit.
sf
p
leggiero
f


p
sf
p
sf
cresc.
f
dim.
p
ff
p

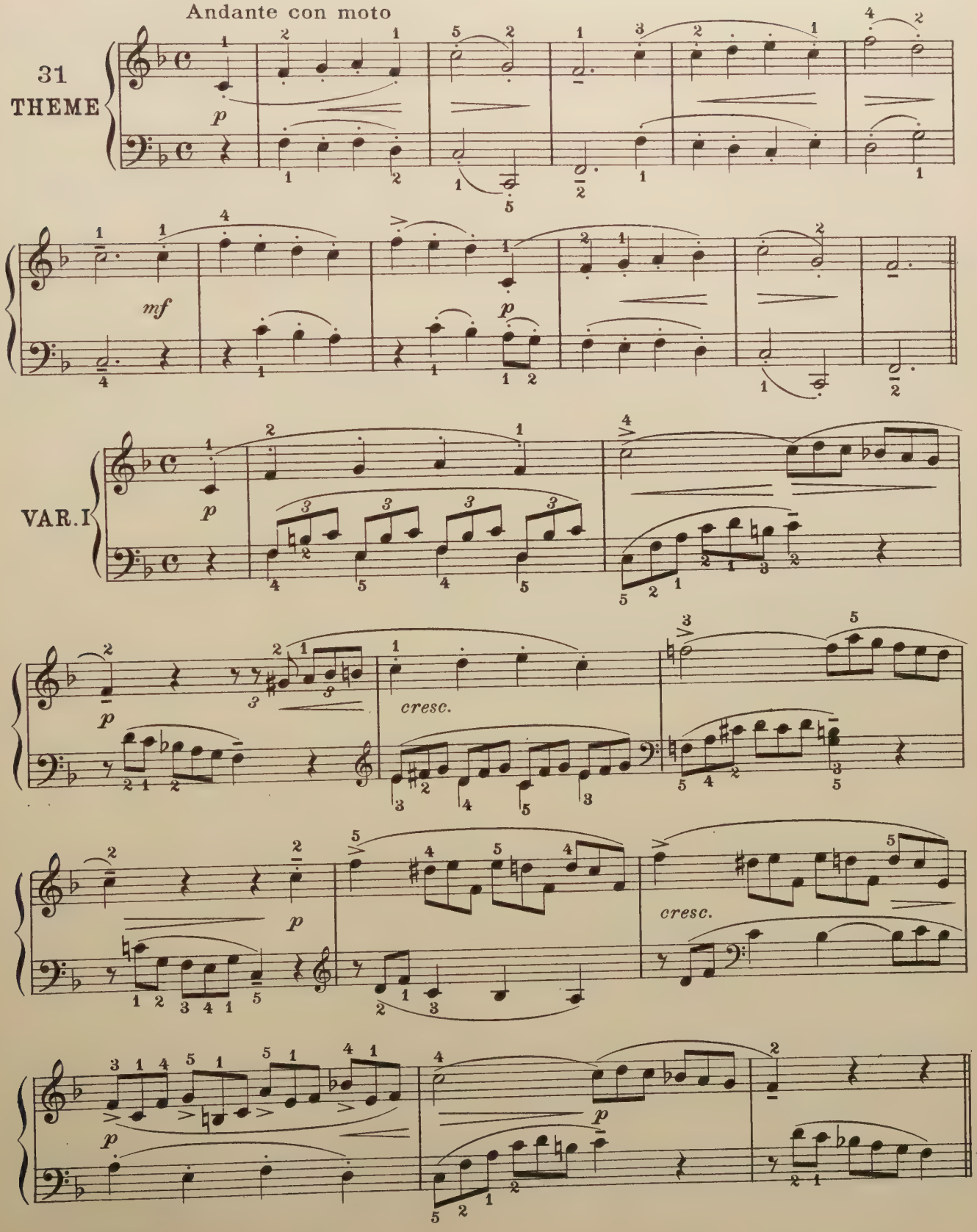

ff
p
marcato
mf
ff
Fine

# Six Easy Variations
## on a Swiss Song

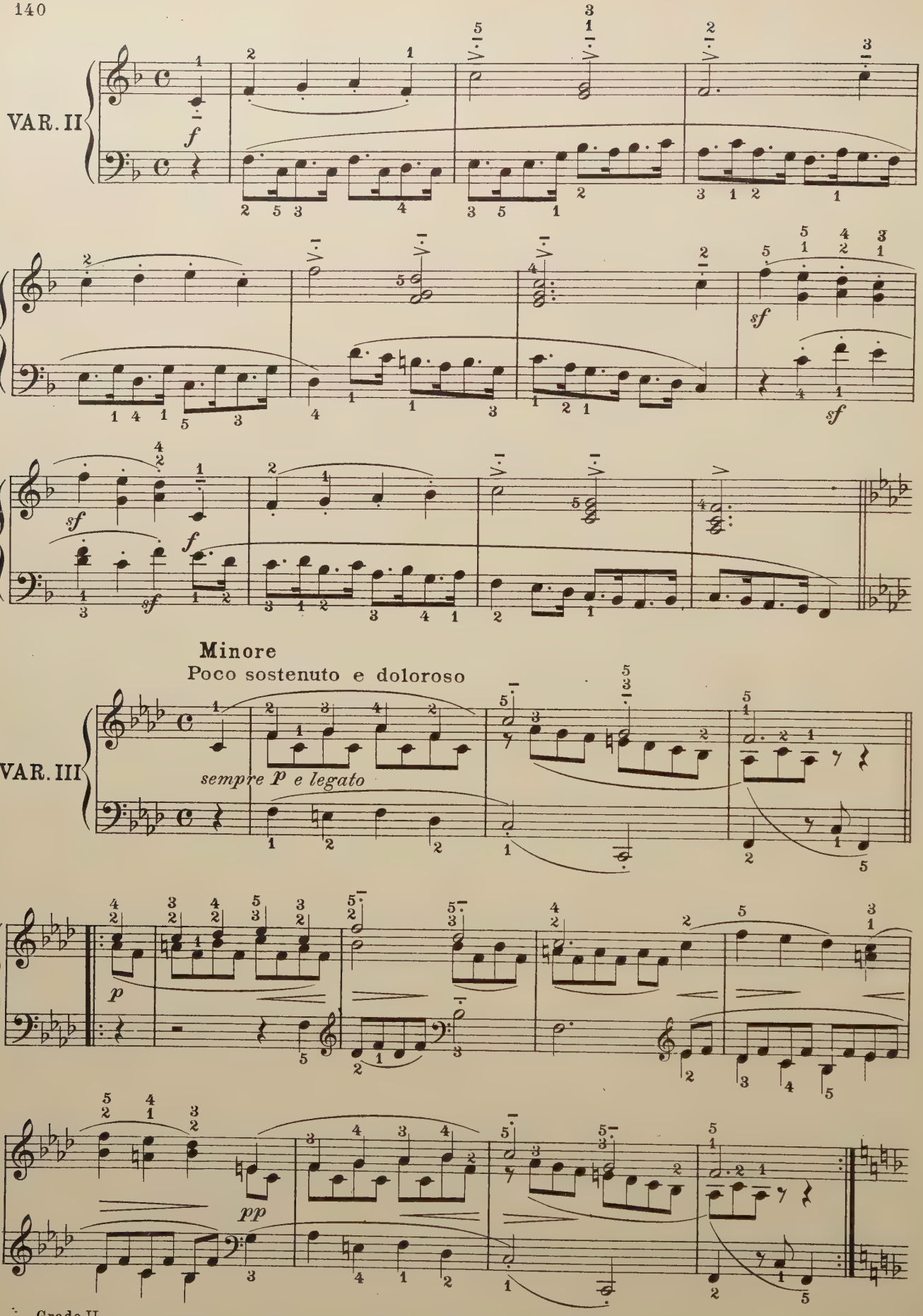
(arranged for small hands)

*Edited by*
*CHARLES DENNÉE*

L. van BEETHOVEN

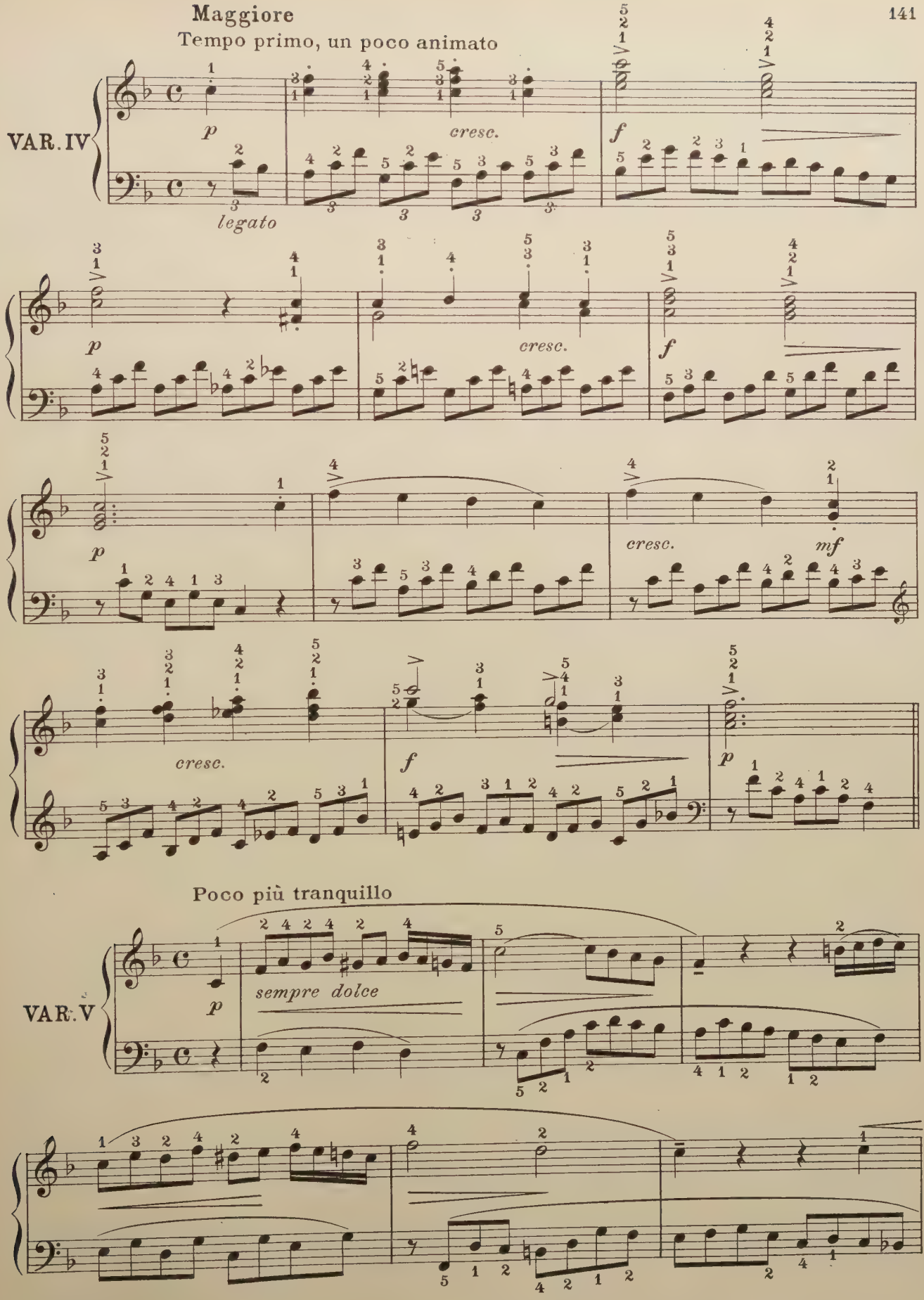



Grade II

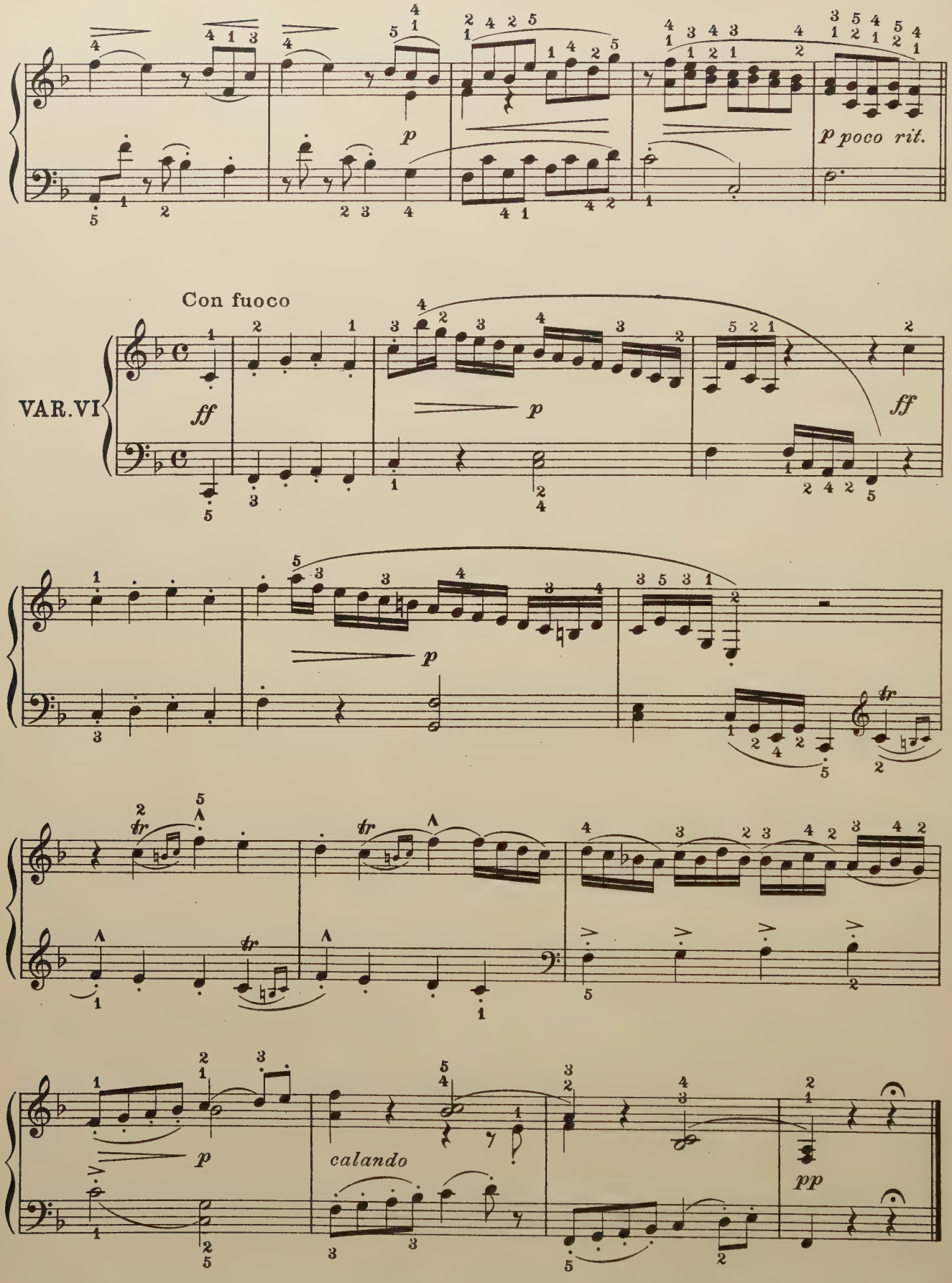

VAR. II
f
sf
sf
sf
f
sf
Minore
Poco sostenuto e doloroso
VAR. III
sempre p e legato
p
pp

## Maggiore

Tempo primo, un poco animato



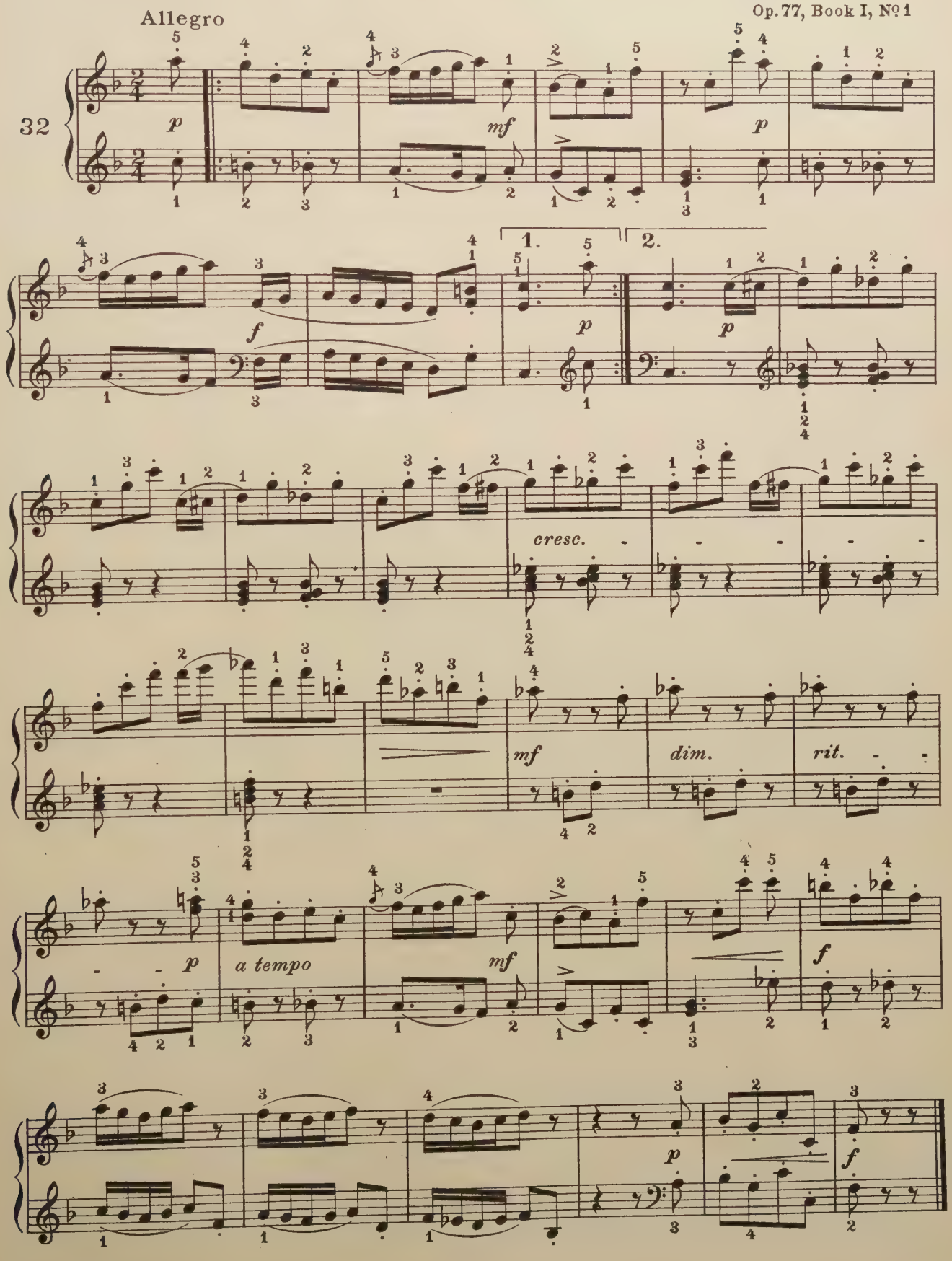

Poco più tranquillo


p
p poco rit.
Con fuoco
VAR.VI
ff
p
ff
p
tr
tr
tr
p
calando
pp

*Edited by*
*CHARLES DENNÉE*

# Little Rogue

HEINRICH HOFMANN
Op. 77, Book I, No 1



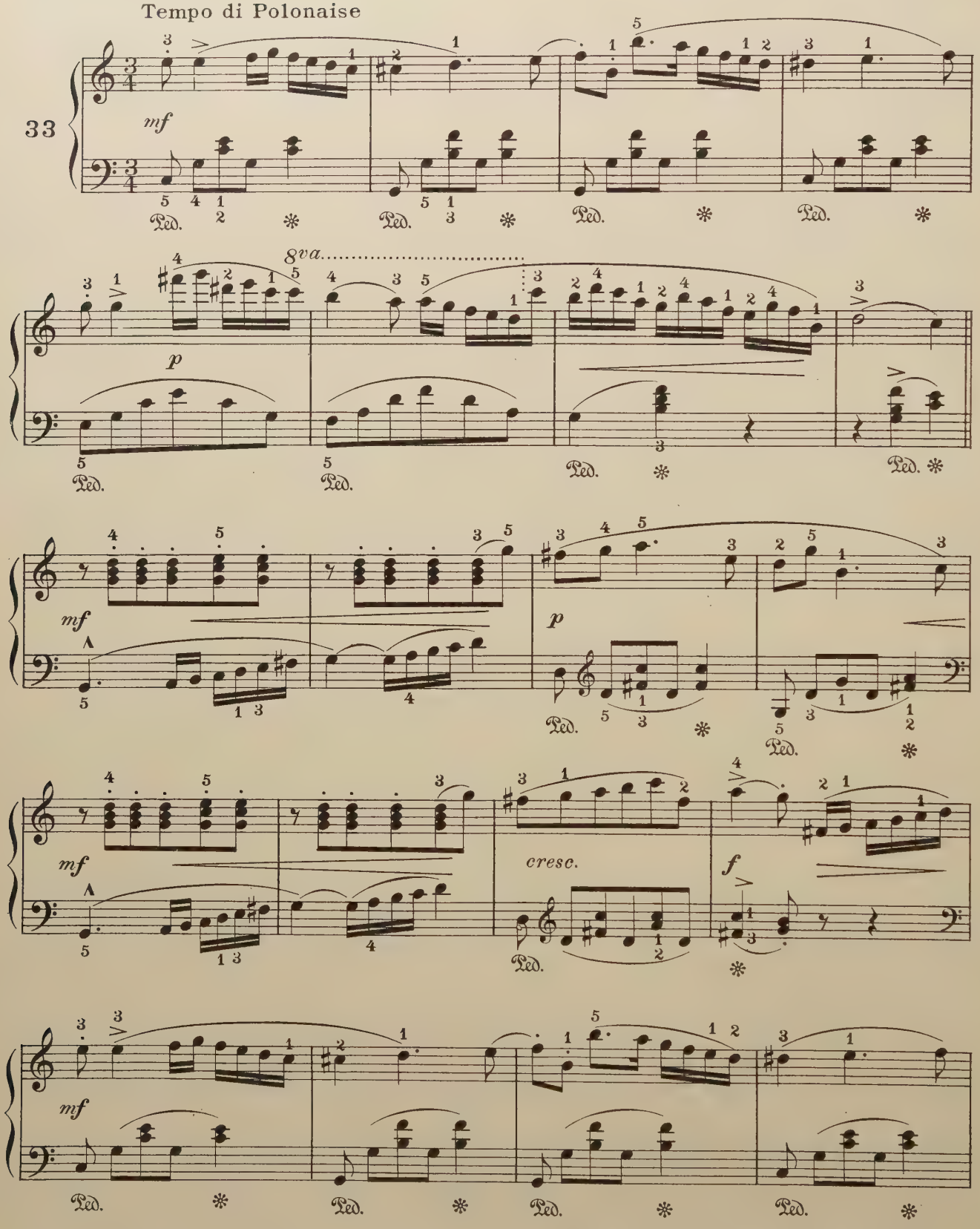

Grade II

# Flora's Polonaise

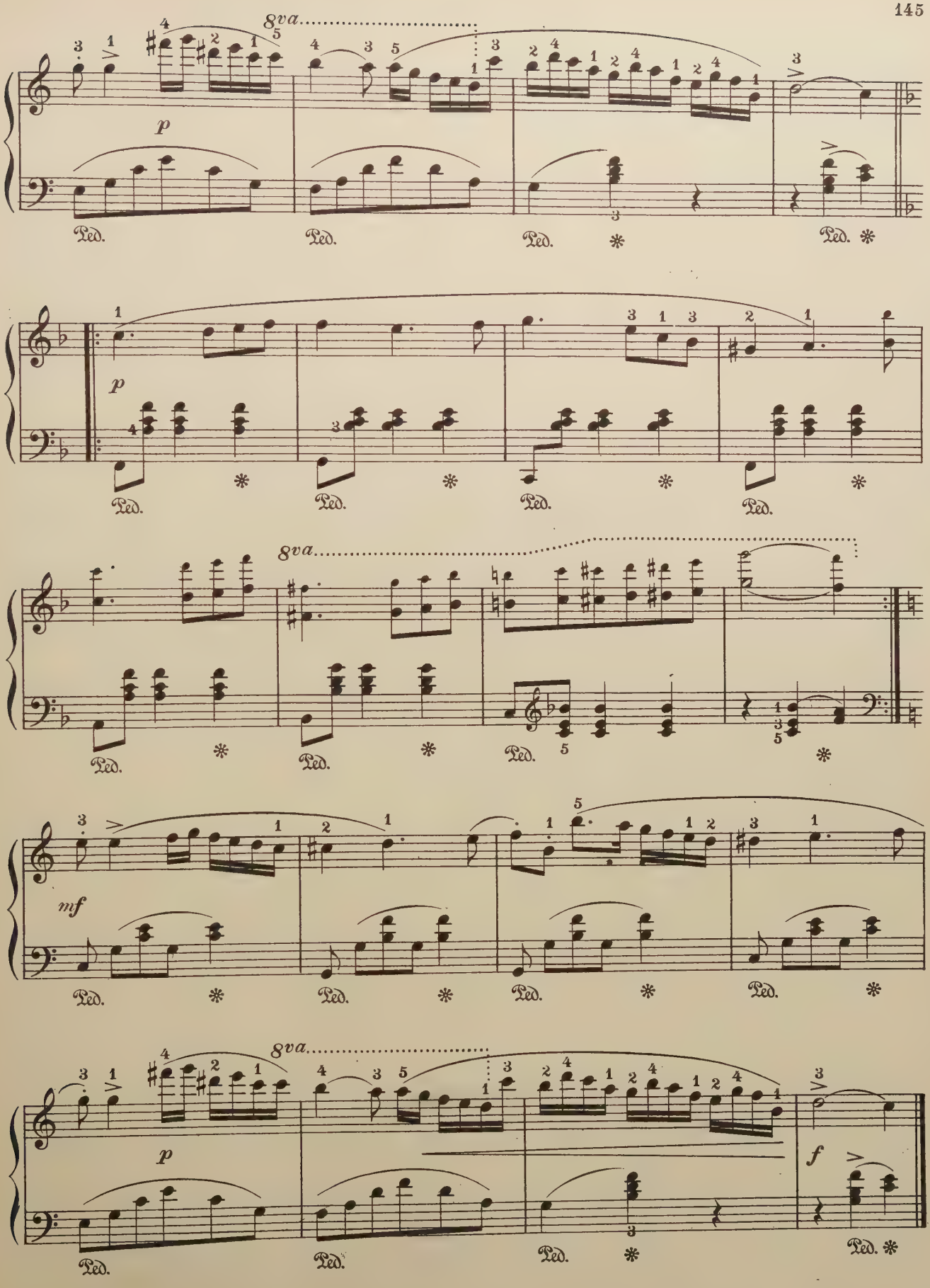
*Edited by*
*CHARLES DENNÉE*

FRITZ SPINDLER. Op. 93, Nº 1

Tempo di Polonaise



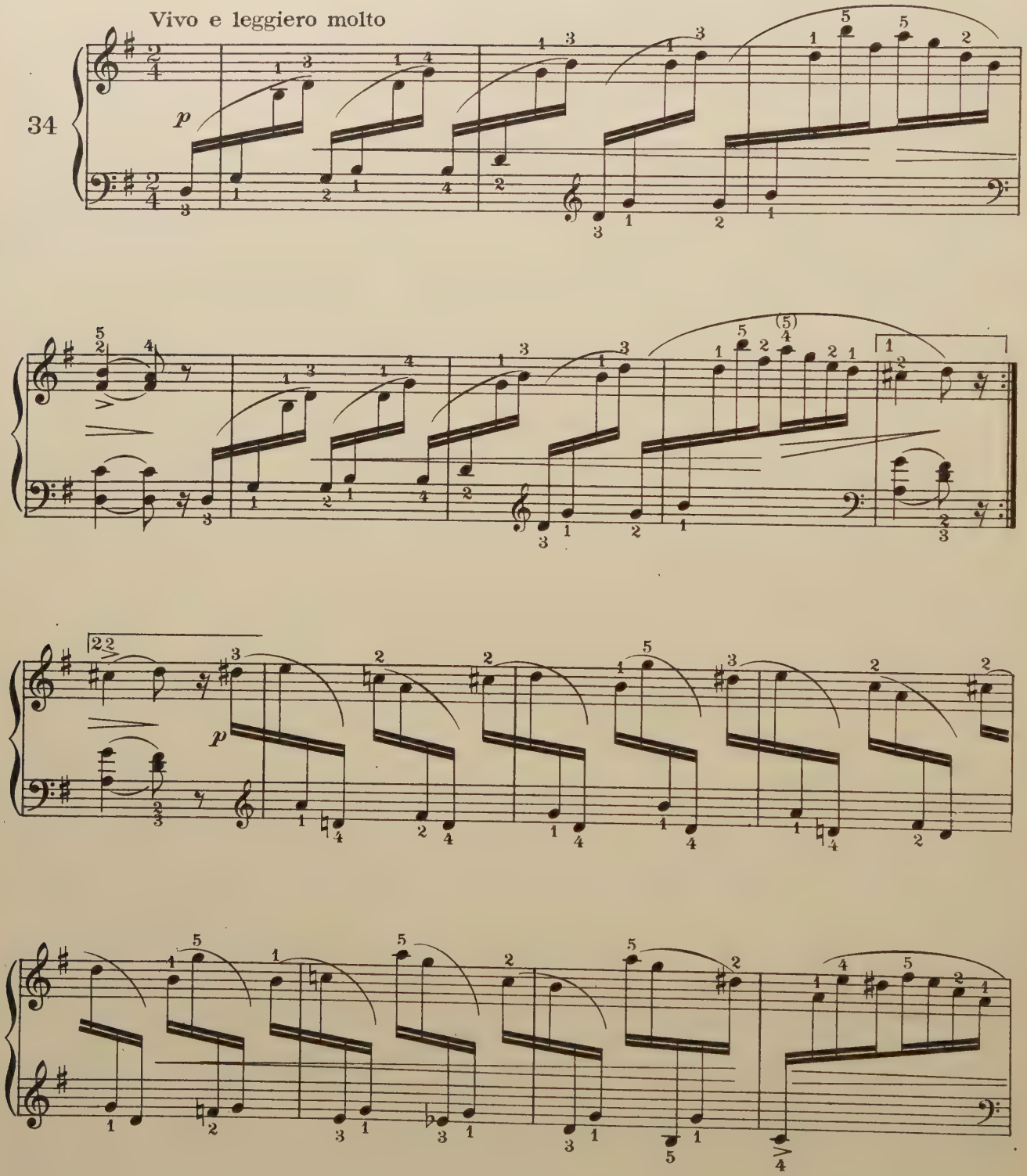

Grade II


8va
p
Ped.
8va
mf
f

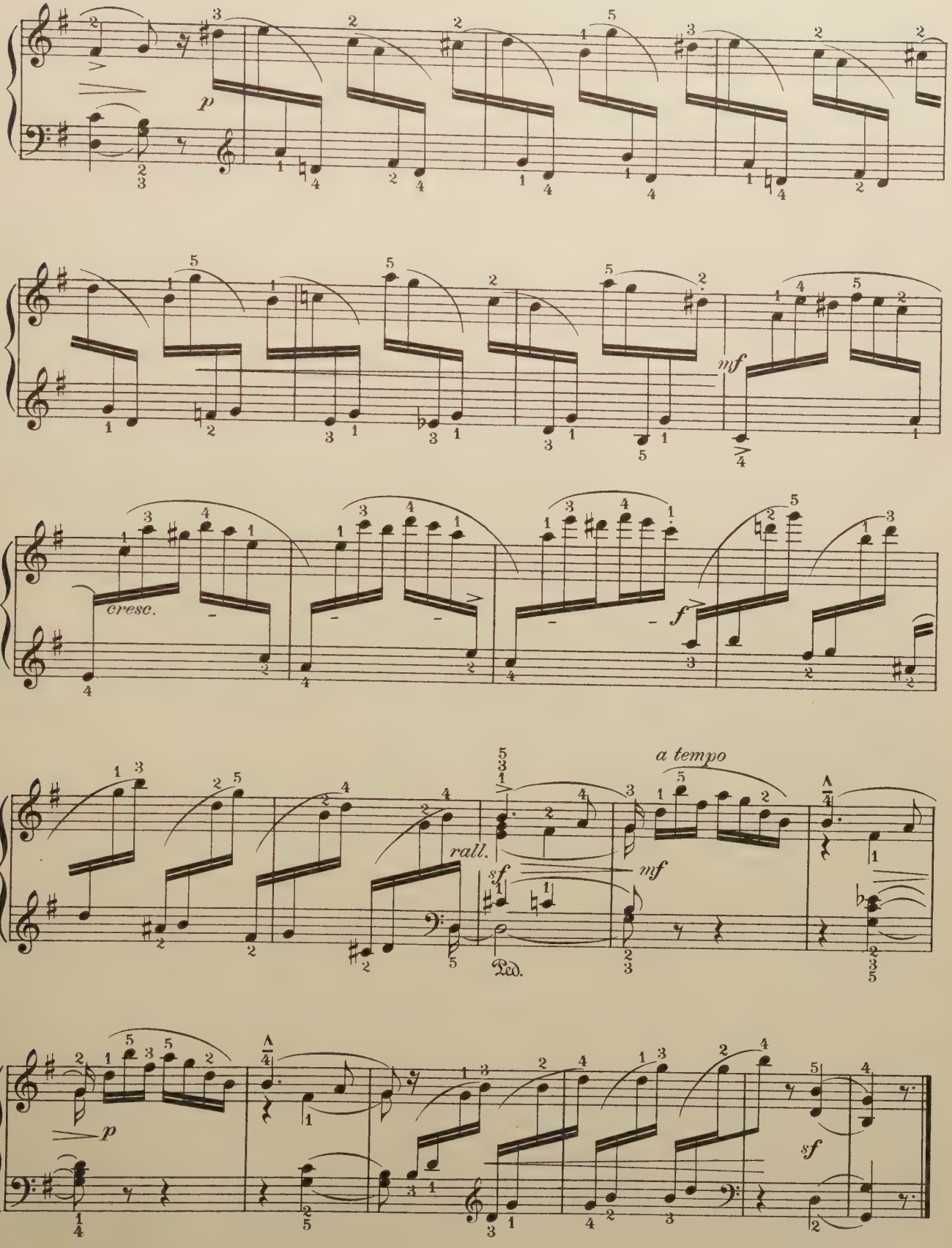
# Playing Tag

*Edited by*
*CHARLES DENNÉE*

A. LOESCHHORN, Op. 96, Nº 11

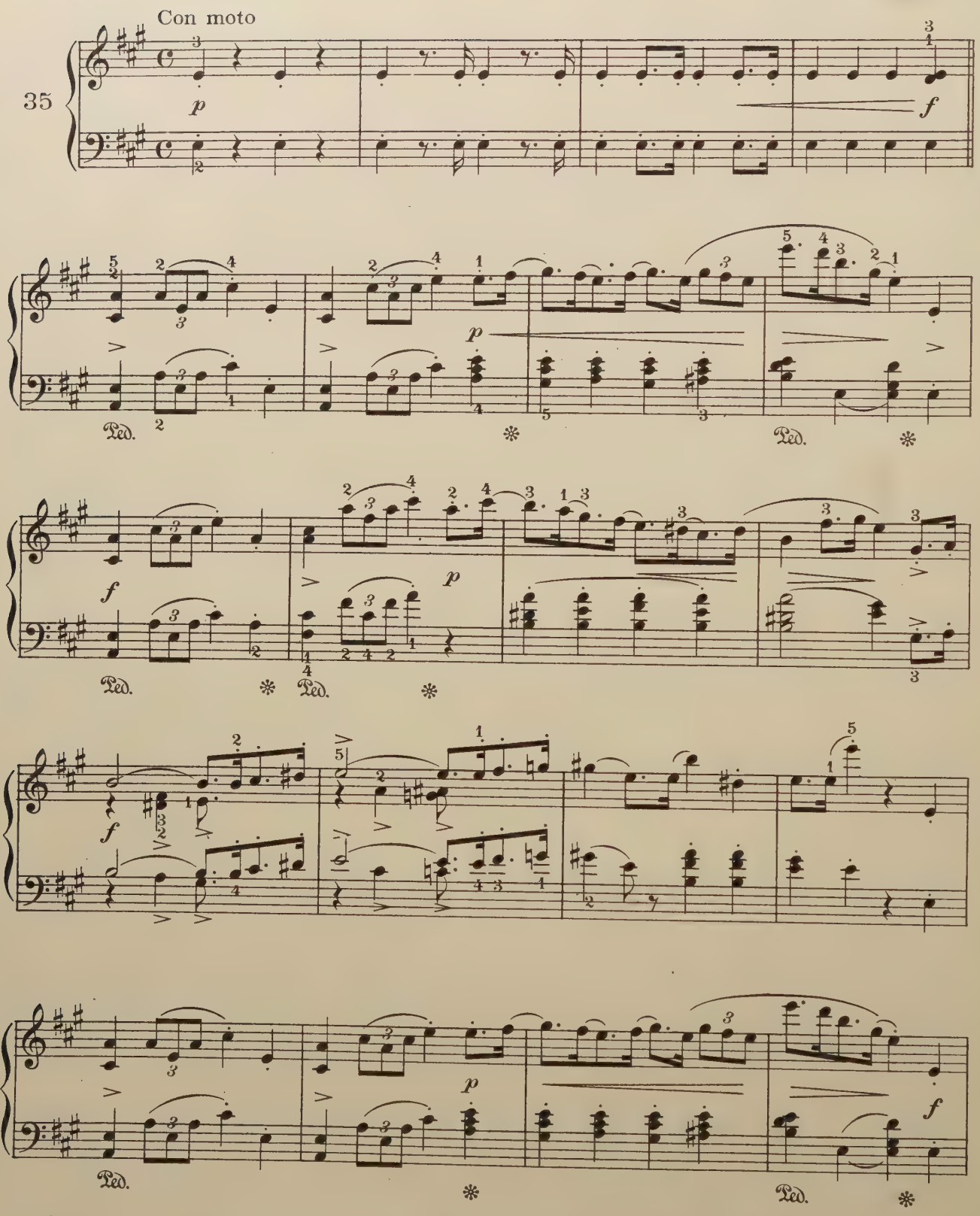



Grade II

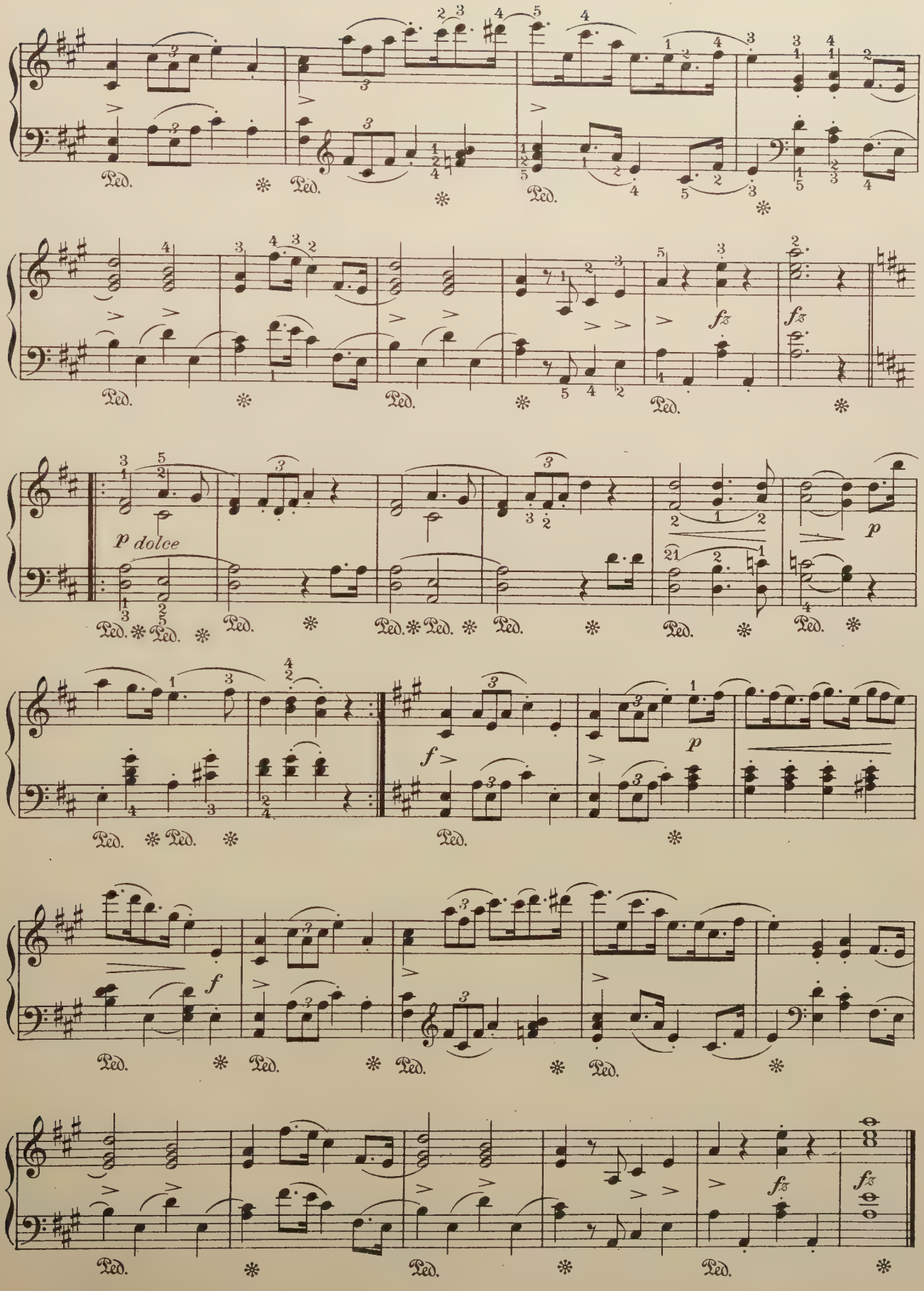

p
mf
cresc.
f
rall.
sf
mf
a tempo
Ped.
p
sf

# Christmas Tree

NIELS W. GADE, Op. 36



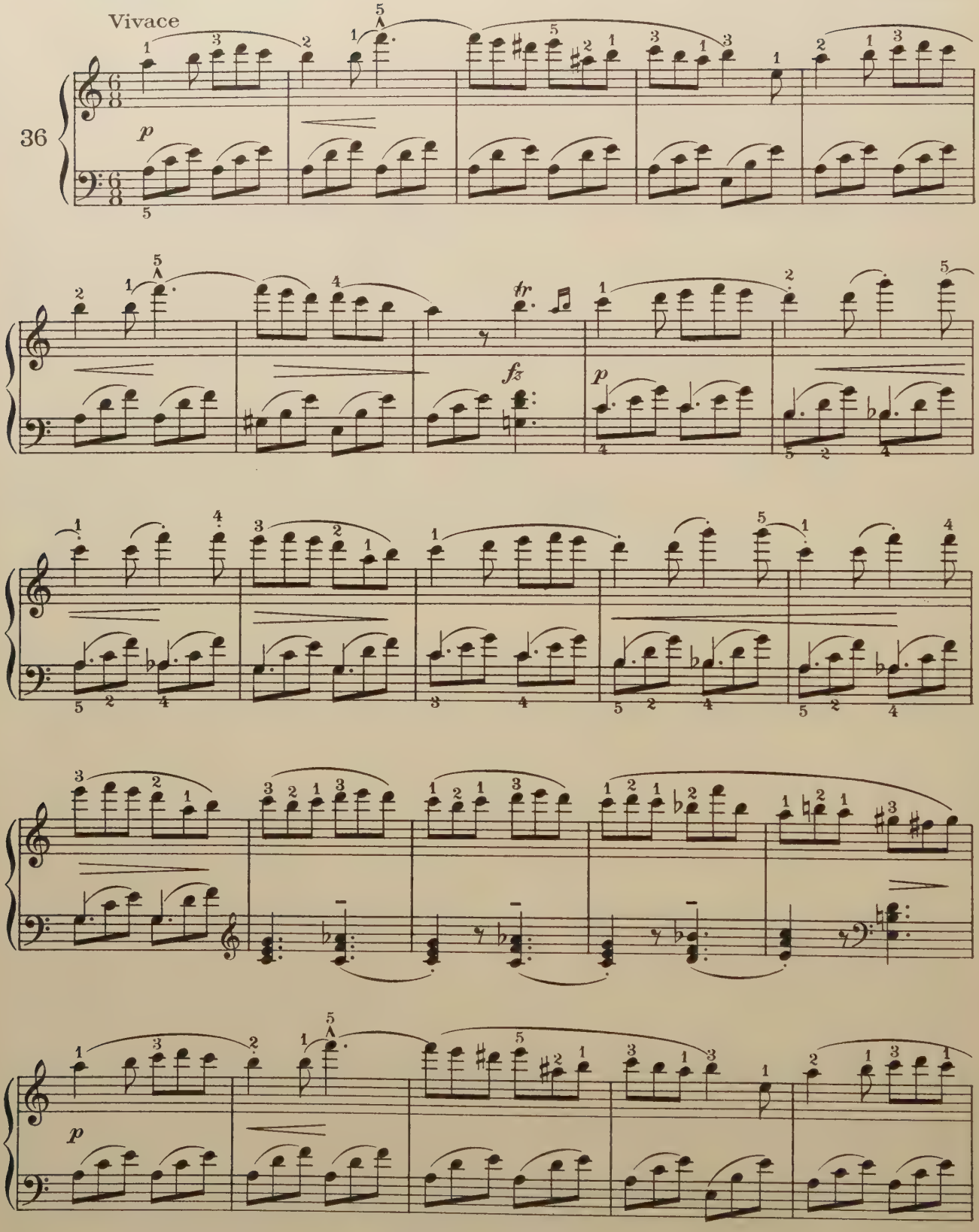

Grade II


Ped.
p dolce
fz
p
f

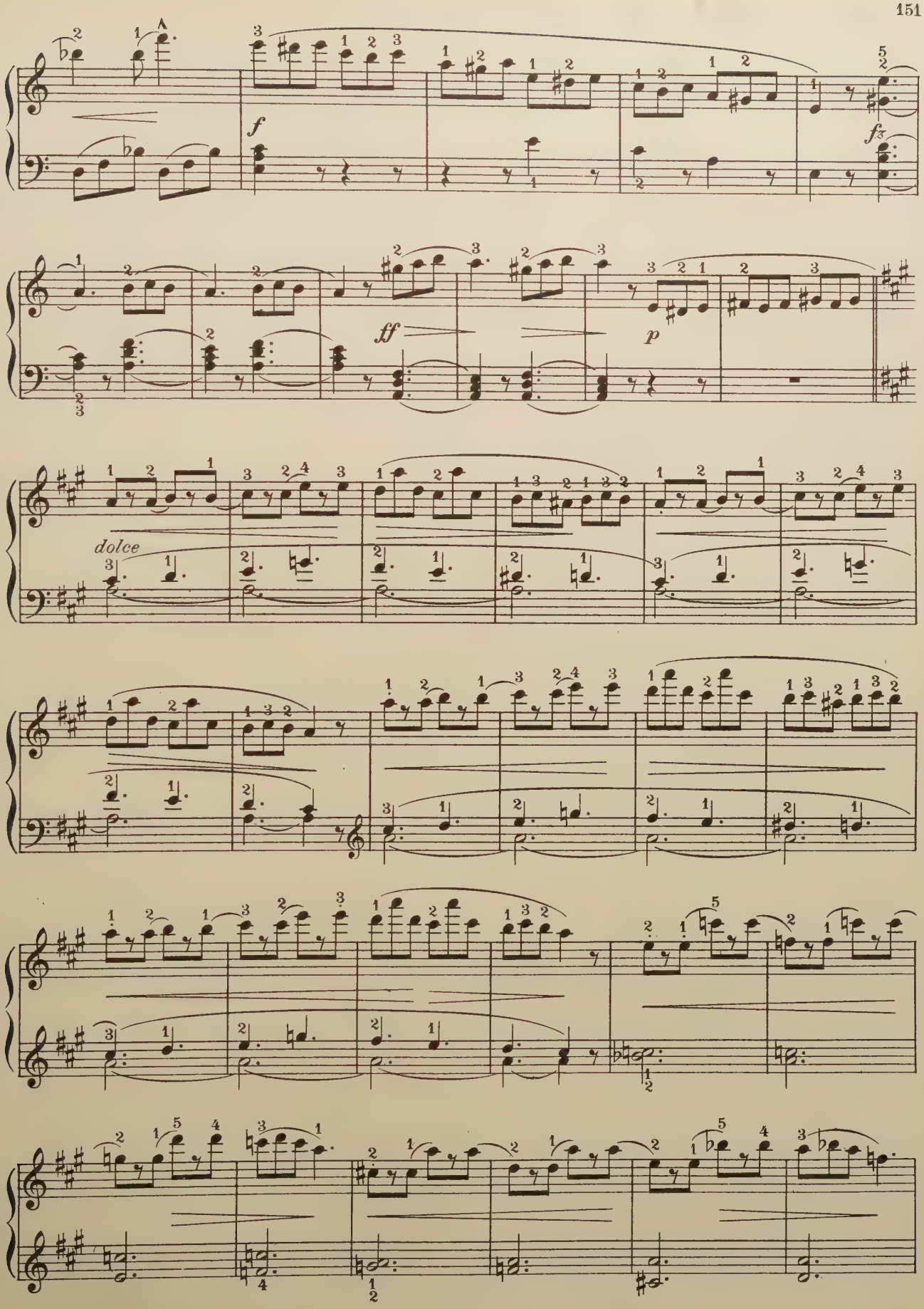
# Tarantelle in A

*Edited by*
*CHARLES DENNÉE*

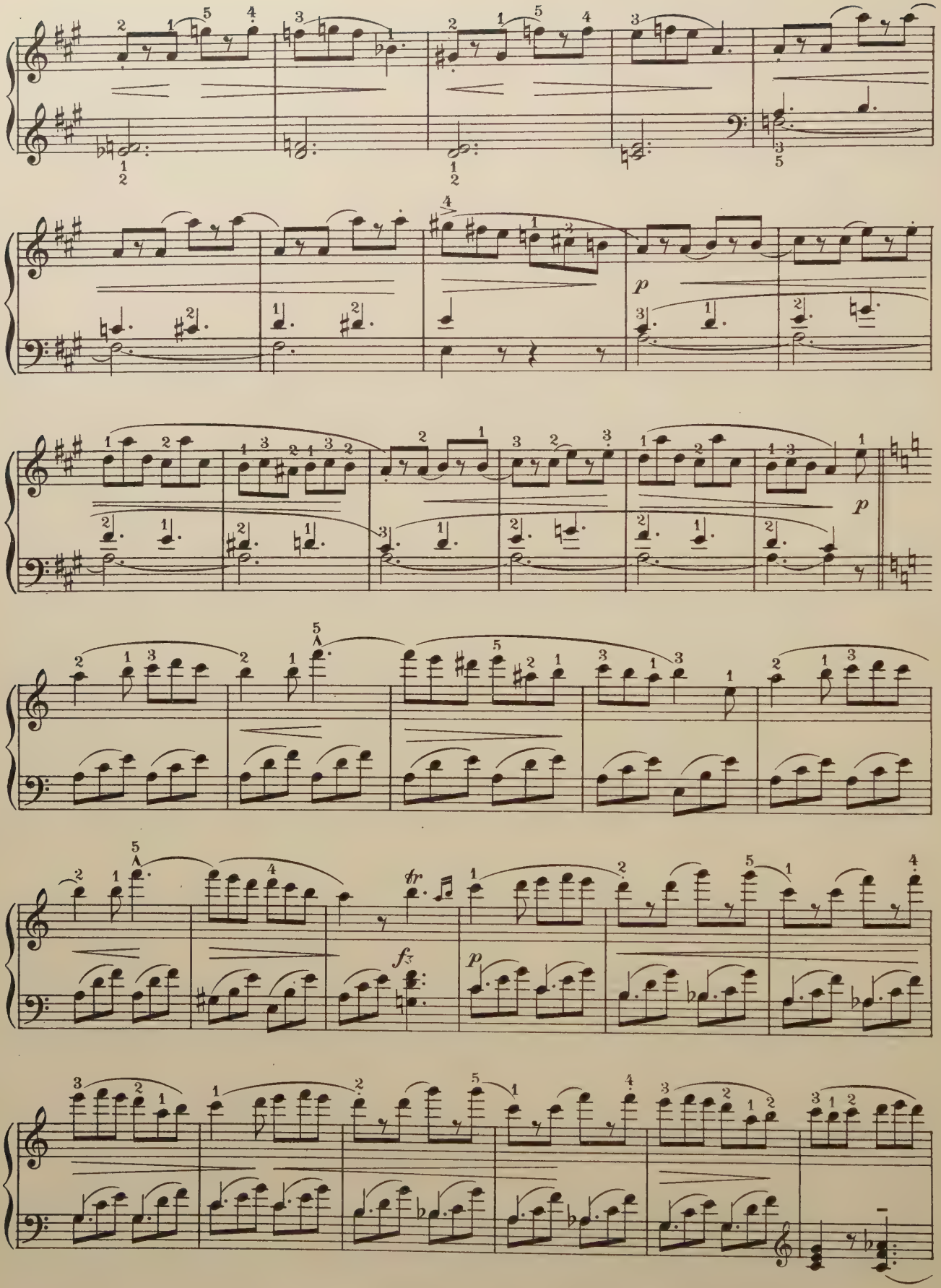
A. LOESCHHORN

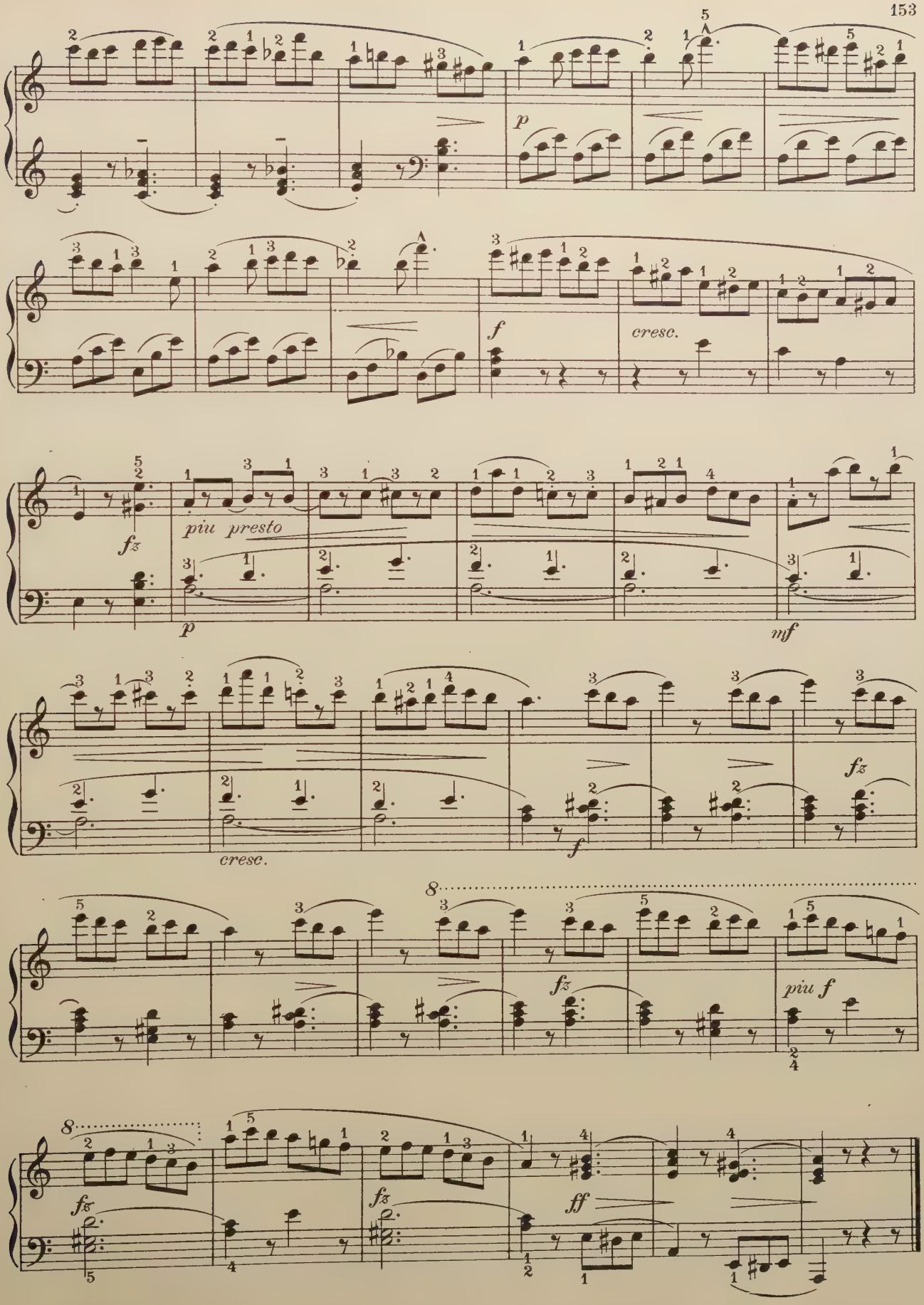



Grade II




Grade II


p
p
fz
fr
p

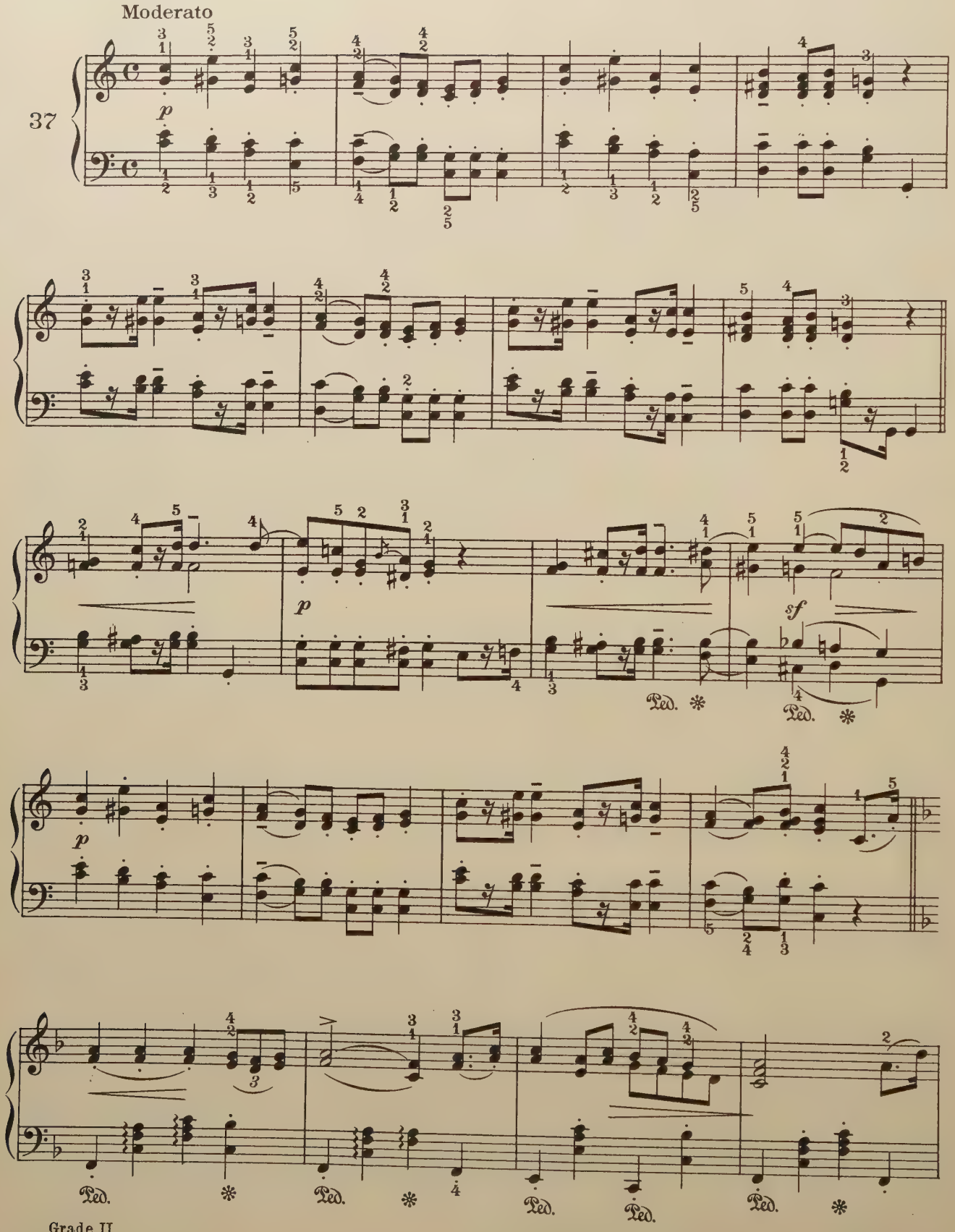

p
f
cresc.
fz
piu presto
p
mf
cresc.
f
fz
8
fz
piu f
8
fz
fz
ff

# March

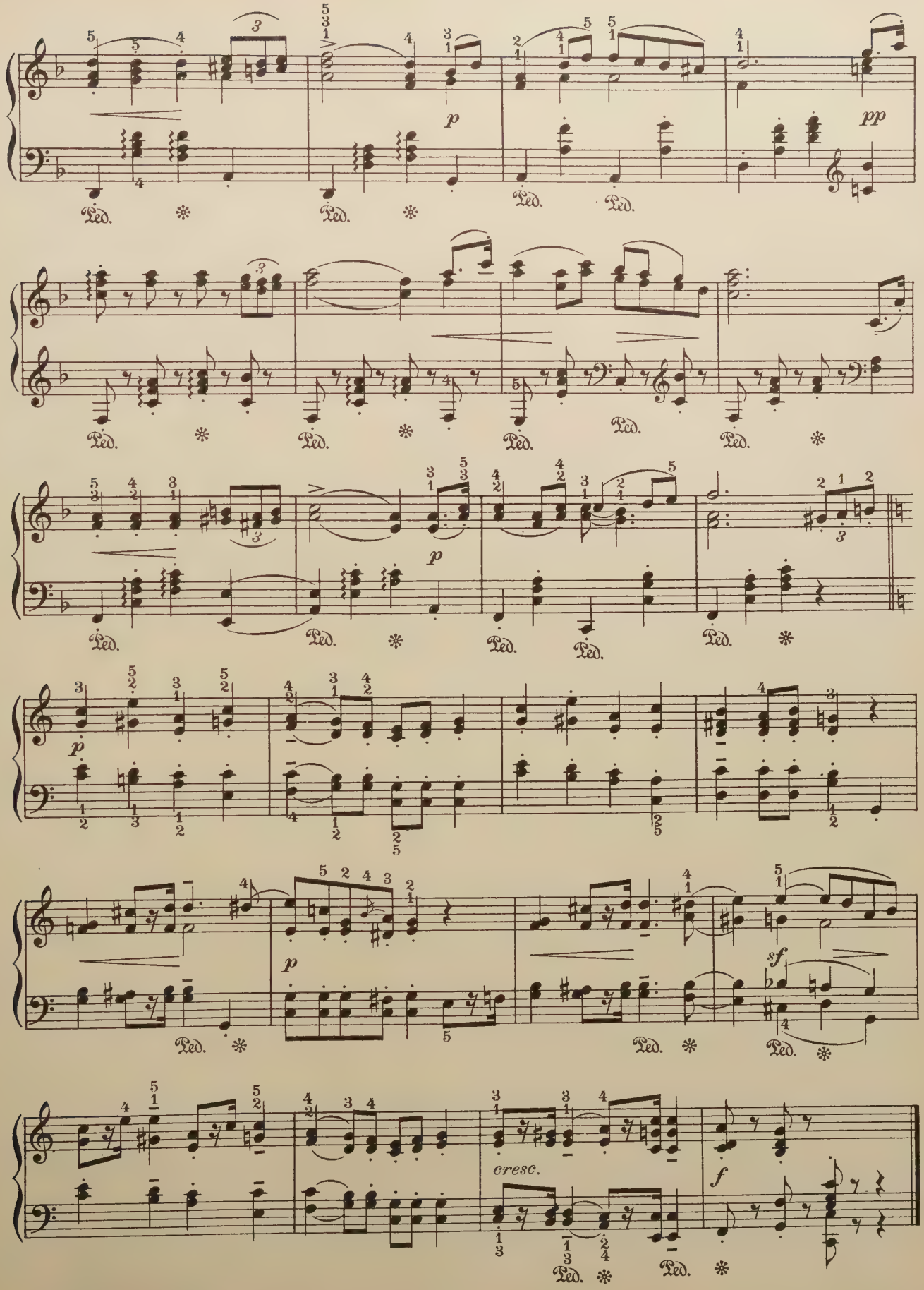
*Edited by*
*CHARLES DENNÉE*

XAVER SCHARWENKA, Op. 62, No. 1

Moderato




Grade II

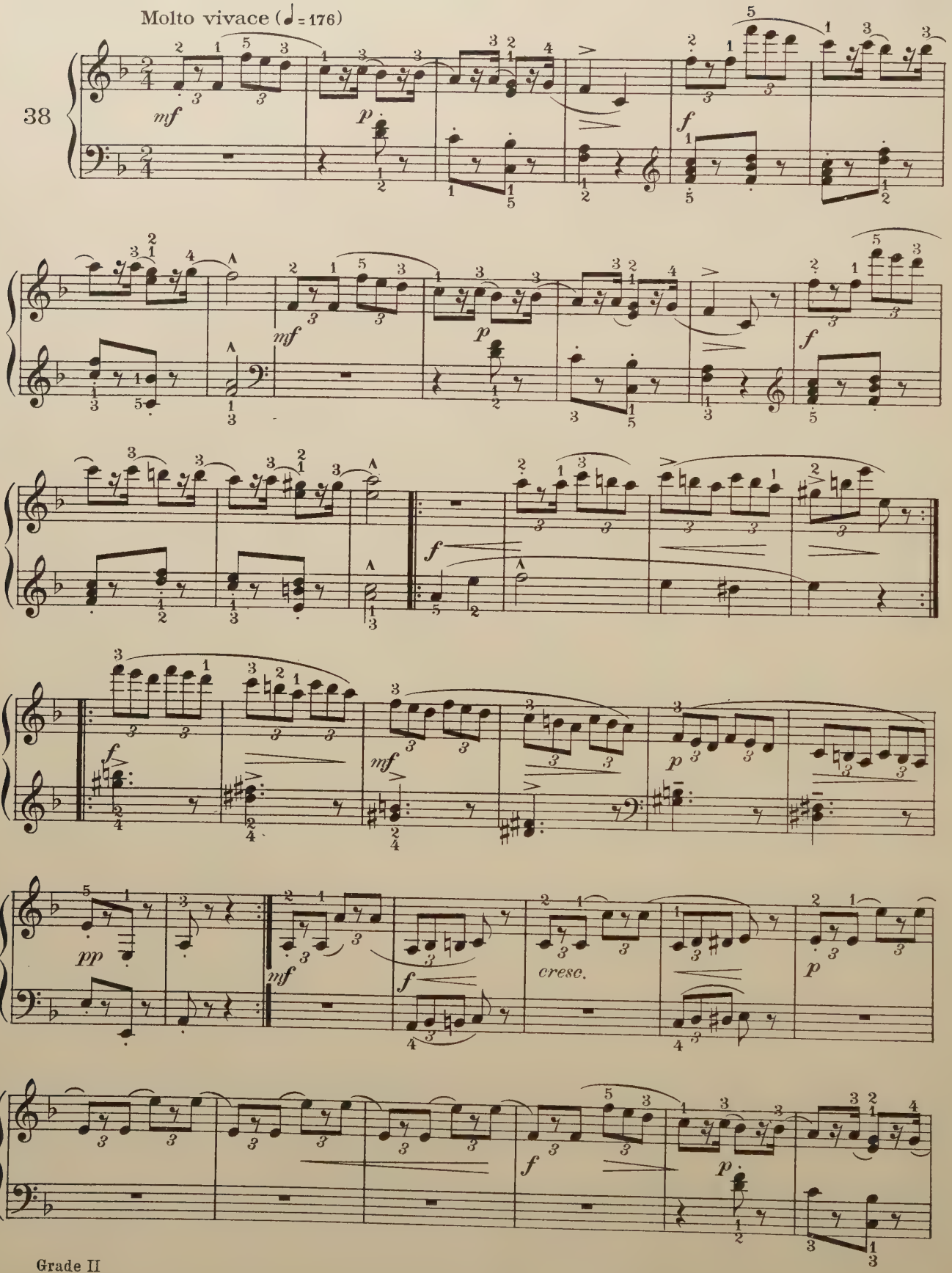

p
pp
Ped.
p
Ped.
p
Ped.
sf
Ped.
cresc.
f
Ped.

# Curious Story

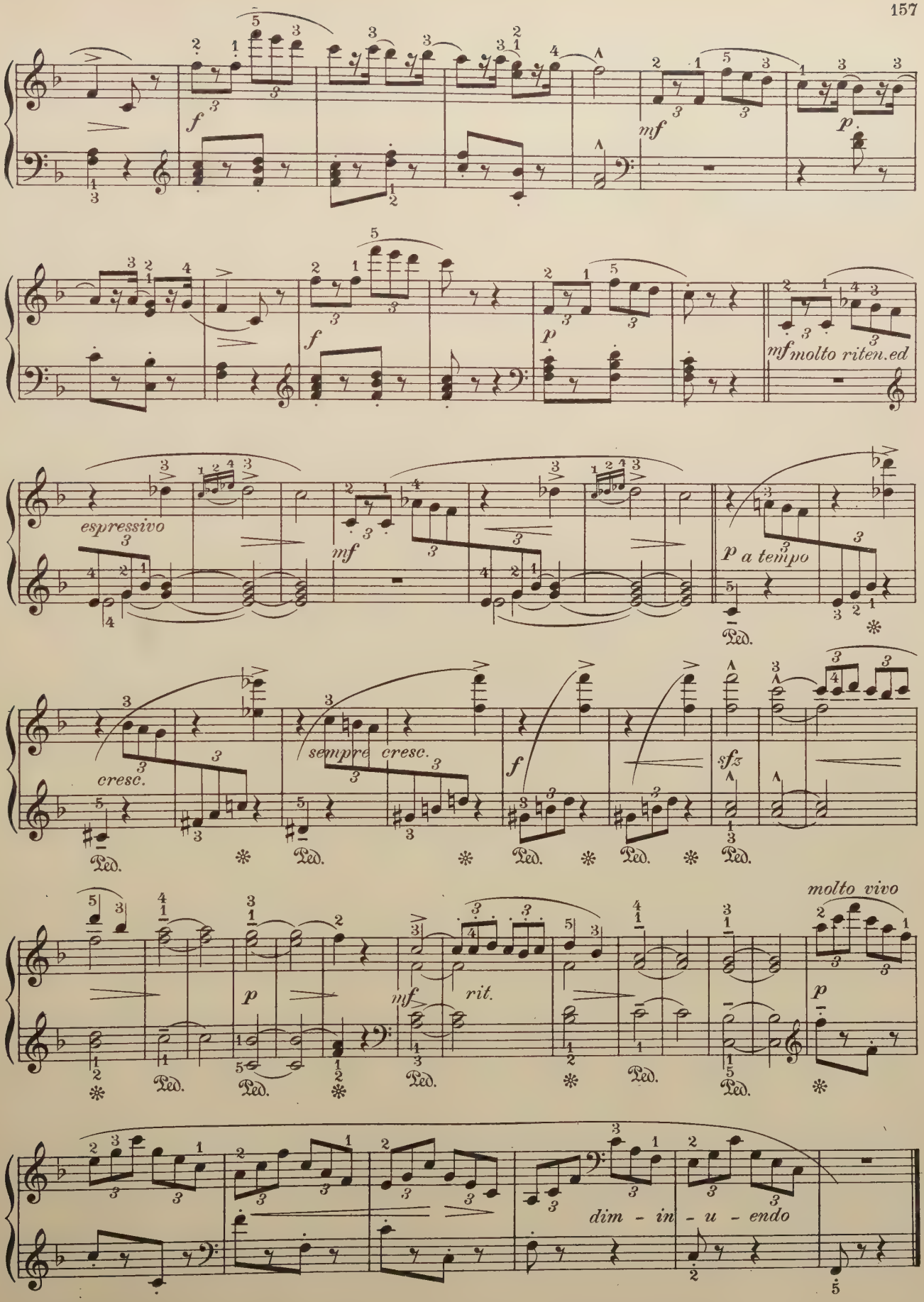
*Edited by*
*CHARLES DENNÉE*

STEPHEN HELLER

Molto vivace (♩ = 176)




Grade II


f
mf
p
f
p
mf molto riten.ed
espressivo
mf
P a tempo
cresc.
sempre cresc.
f
sfz
molto vivo
p
mf
rit.
p
dim - in - u - endo

# THIRD GRADE SECTION

## Preparatory Exercises

### for acquiring independence and equality of the fingers

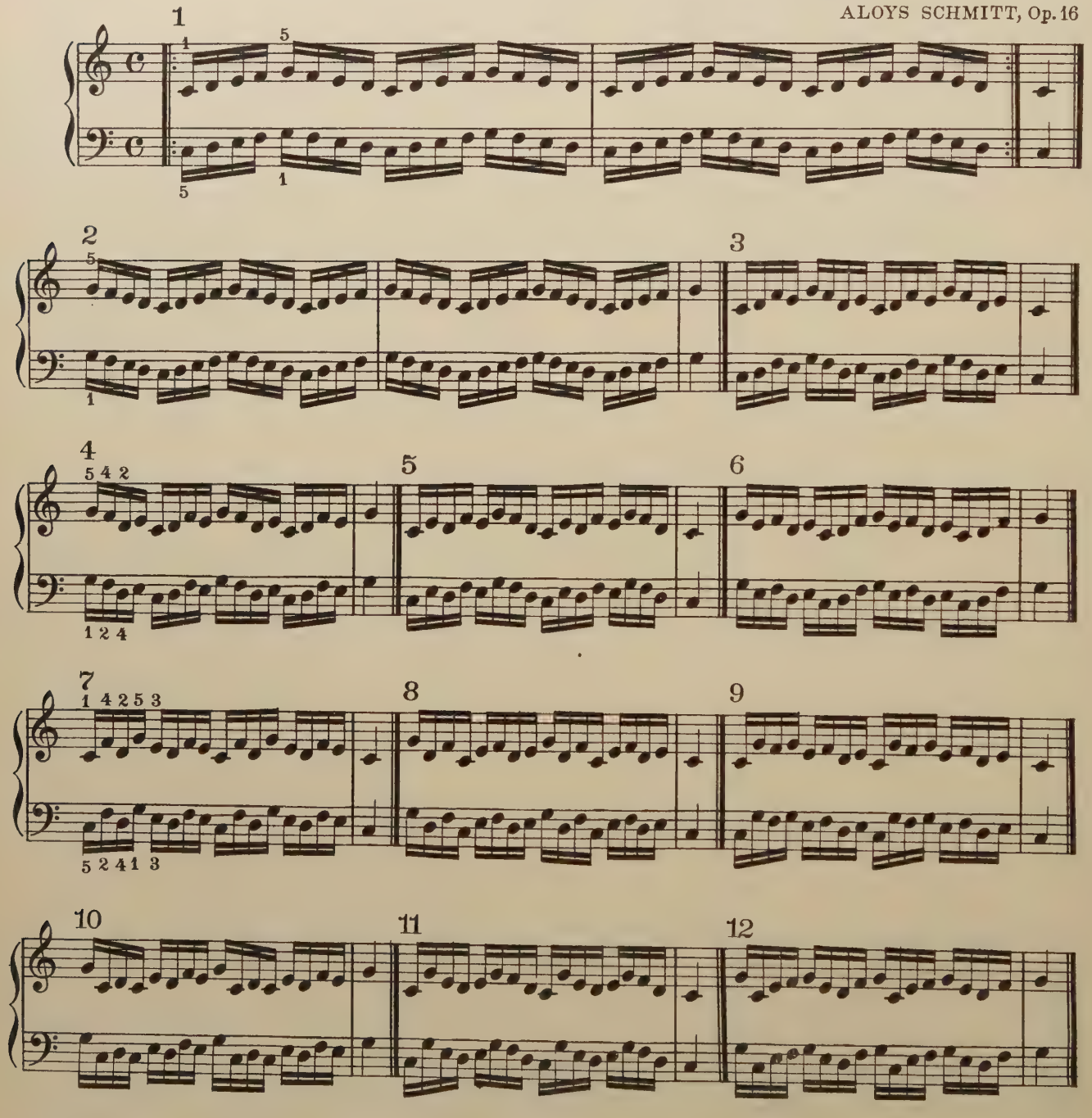
These exercises should be practiced throughout the Third and Fourth Grade, a few at a time, attain the best possible results, both in independence and speed (in several different Keys,) before proceeding with the practise of new ones.

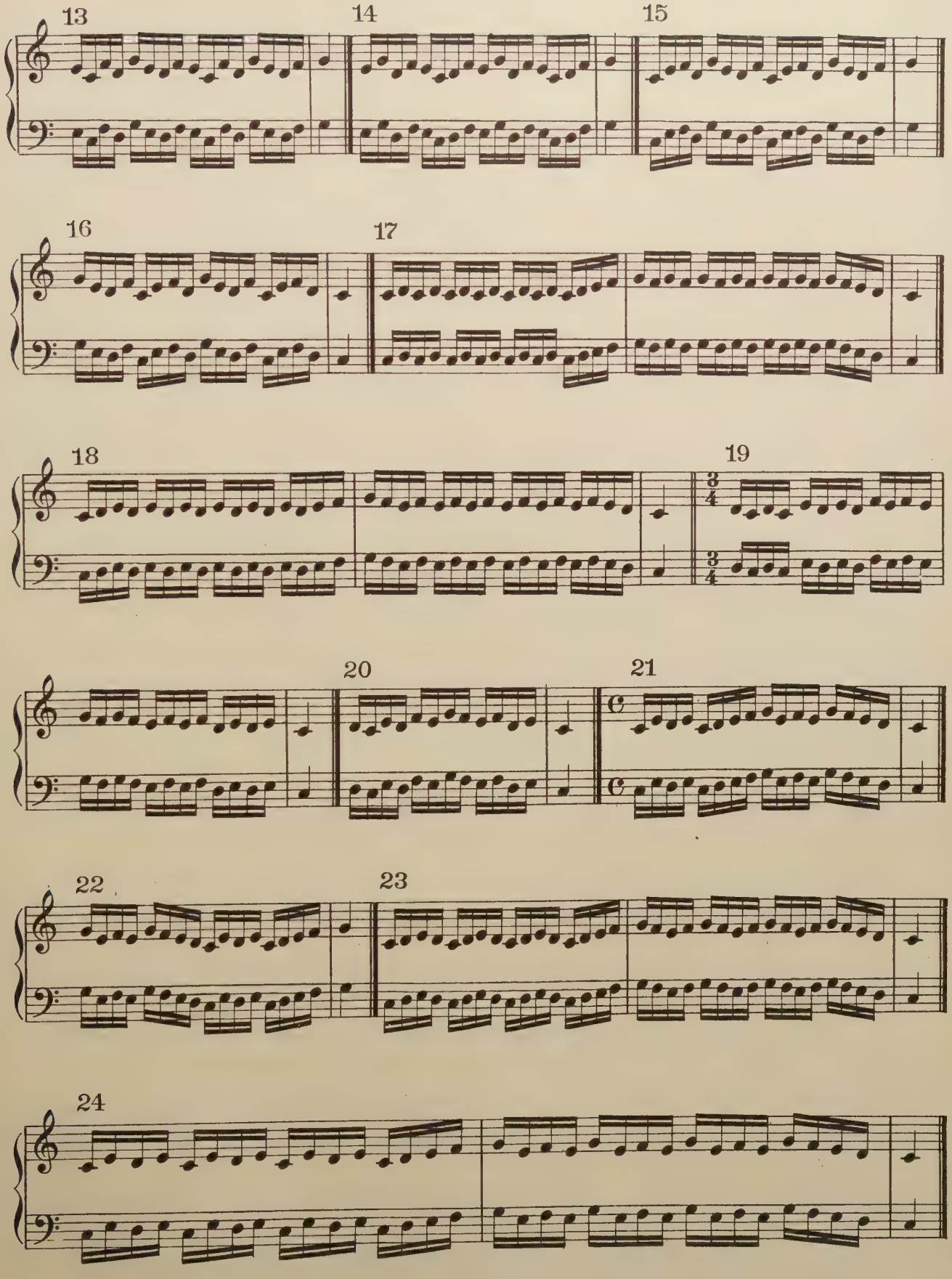
Each Exercise must be repeated at least 10 or 20 times, omitting the closing note until the last repetition. Practice at first each hand separately, afterward with both hands together, but always with a quiet hand. Begin very slowly and increase the tempo gradually, as the fingers gain strength and flexibility.

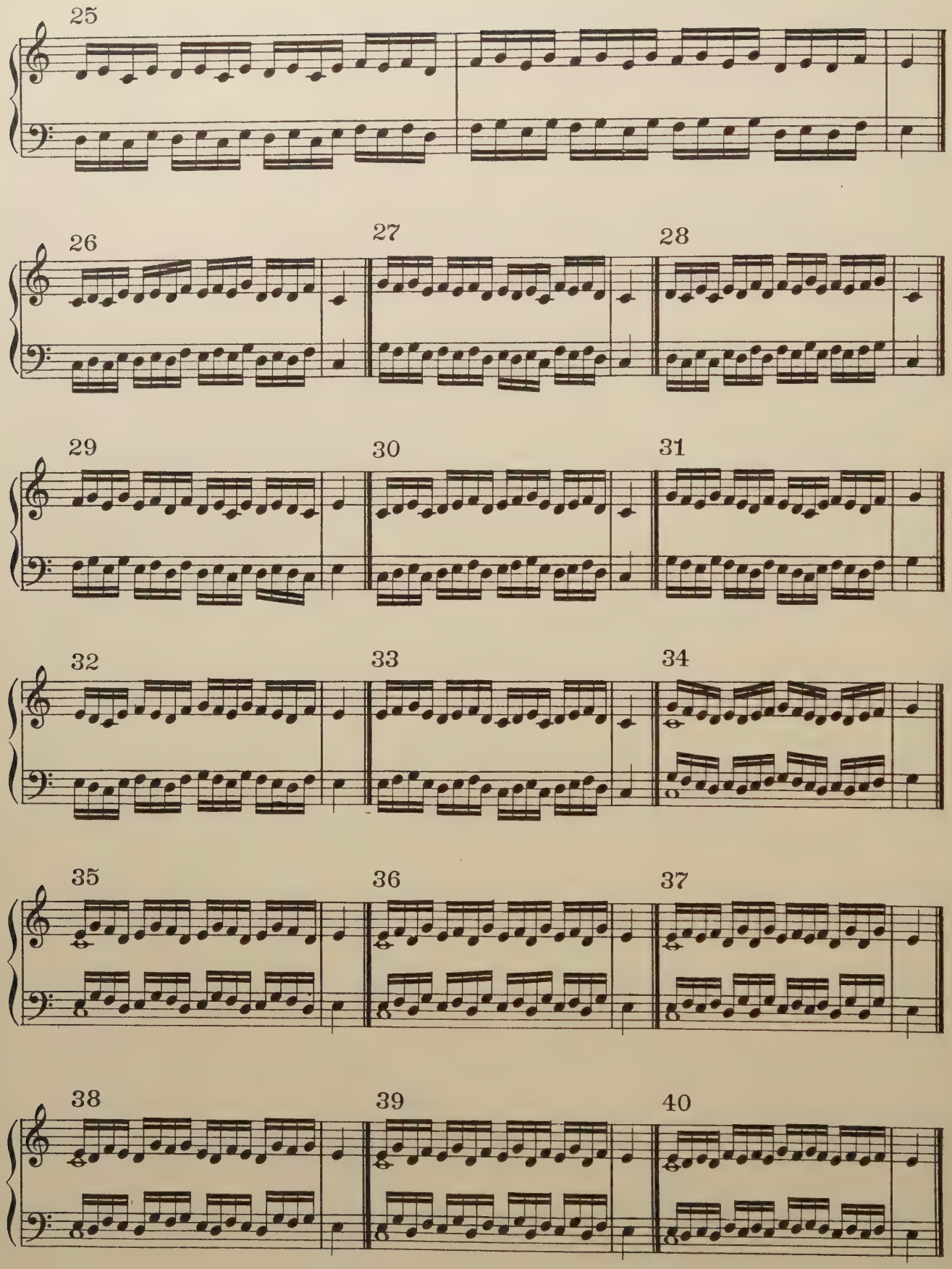
These exercises should be practiced in all keys, using the same fingering.

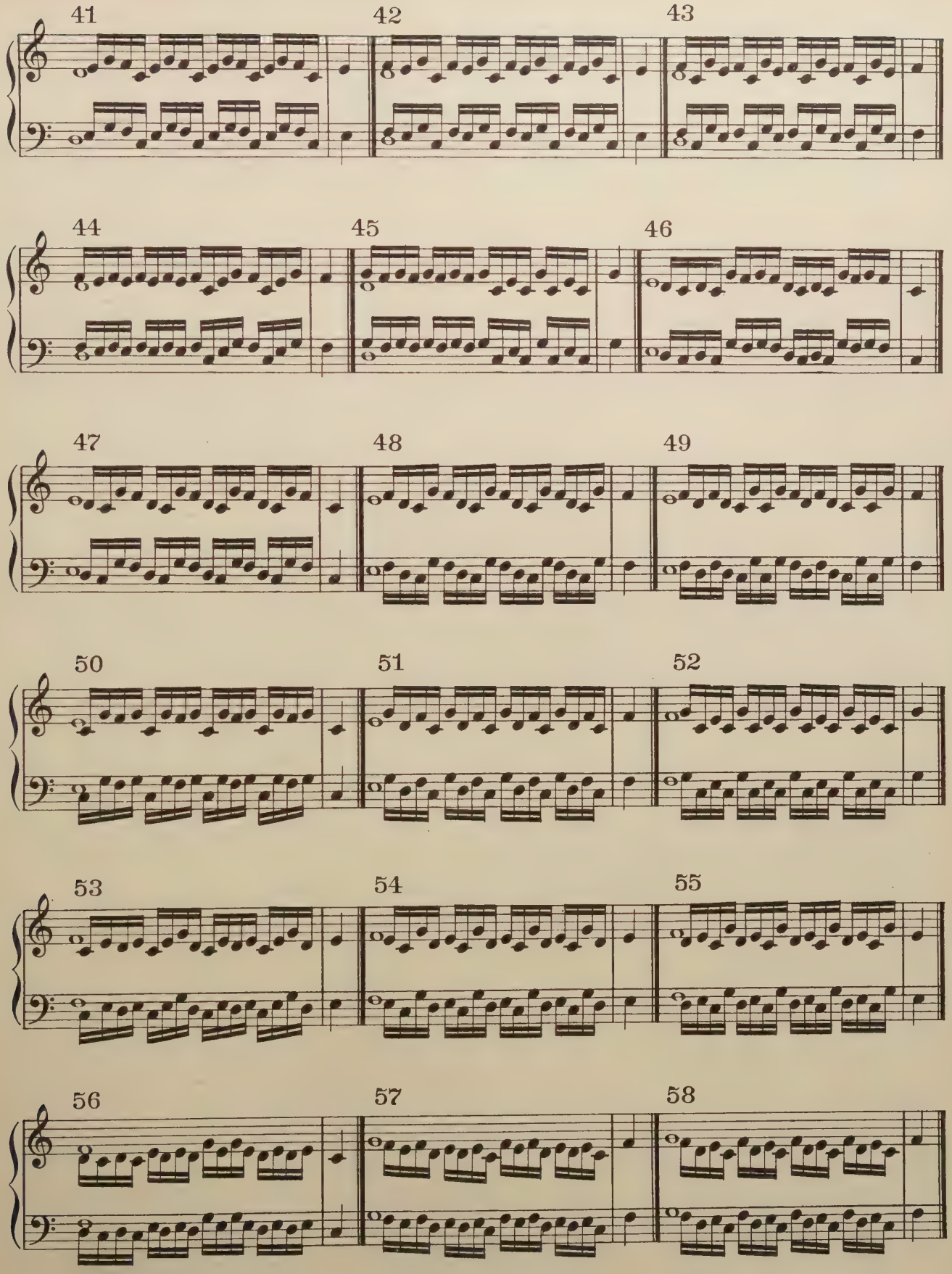
Pay strict attention to correct hand position and precise motions of the fingers.

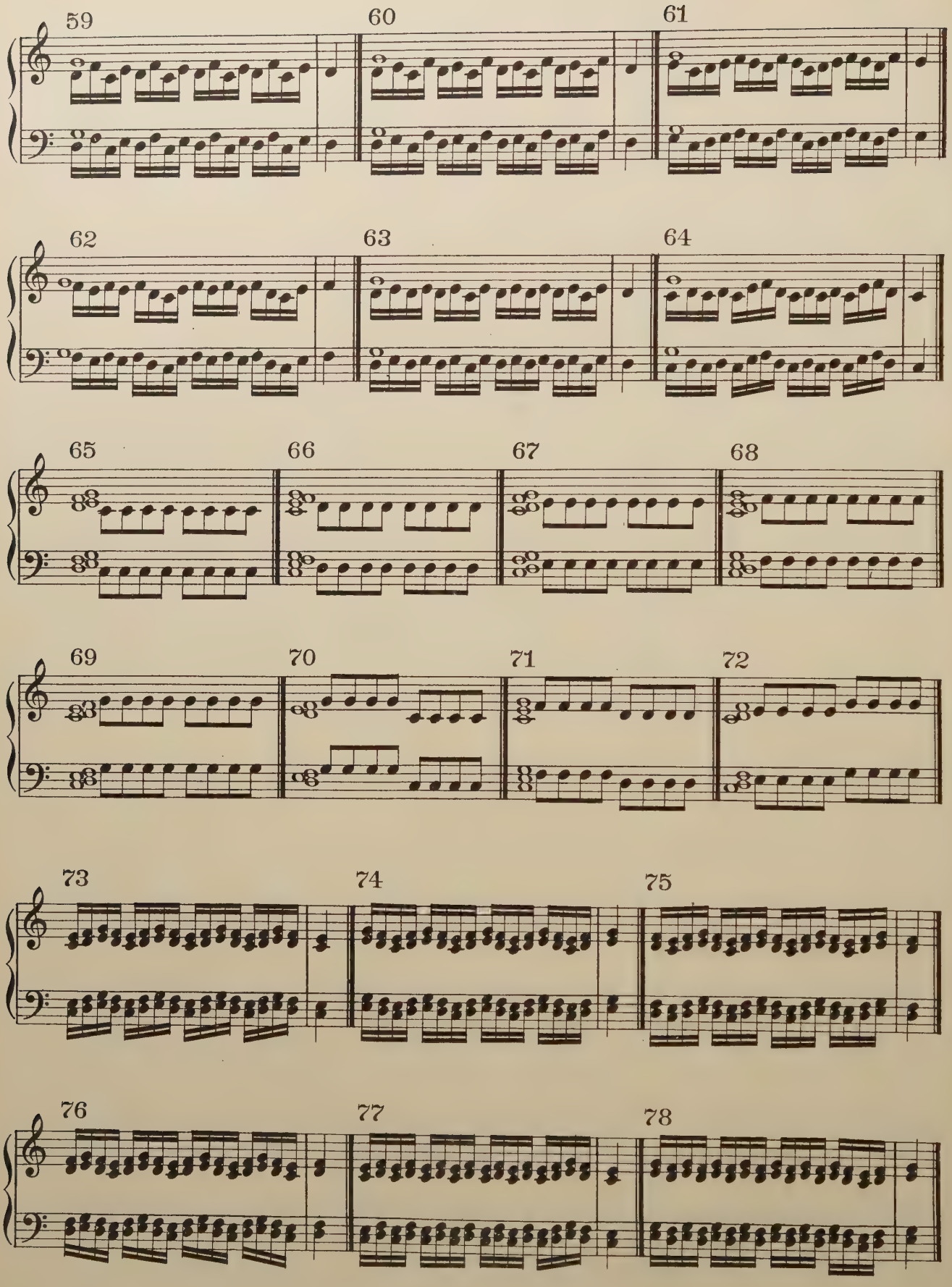
ALOYS SCHMITT, Op. 16

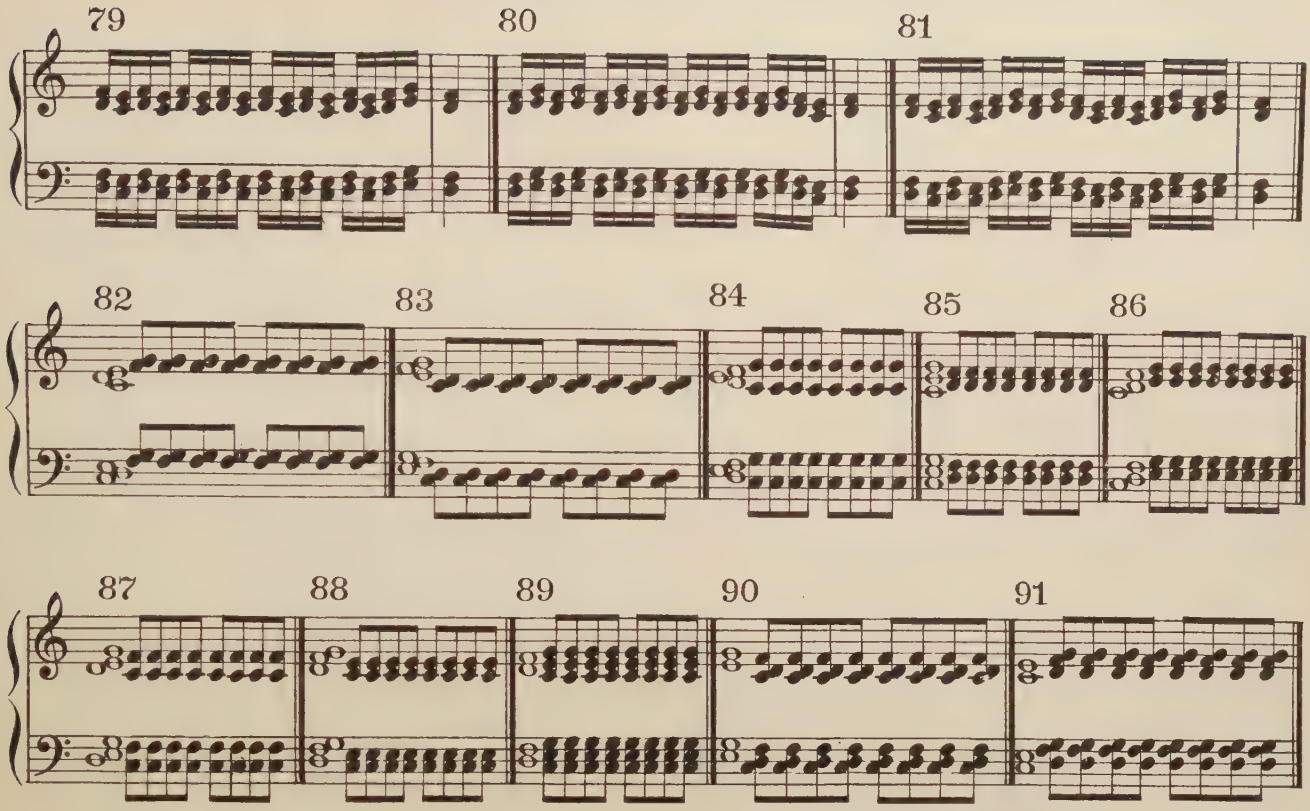



13
14
15
16
17
18
19
20
21
22
23
24


25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40

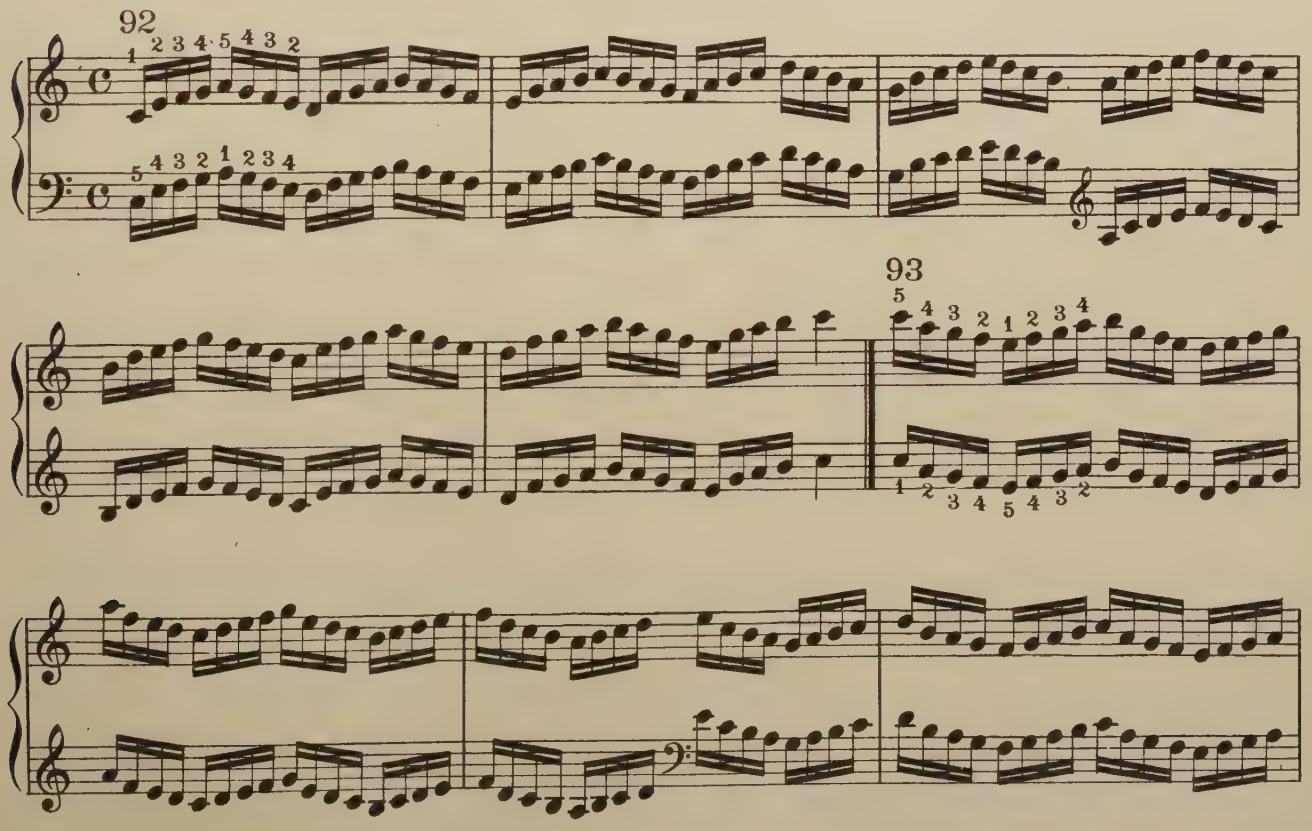

41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58

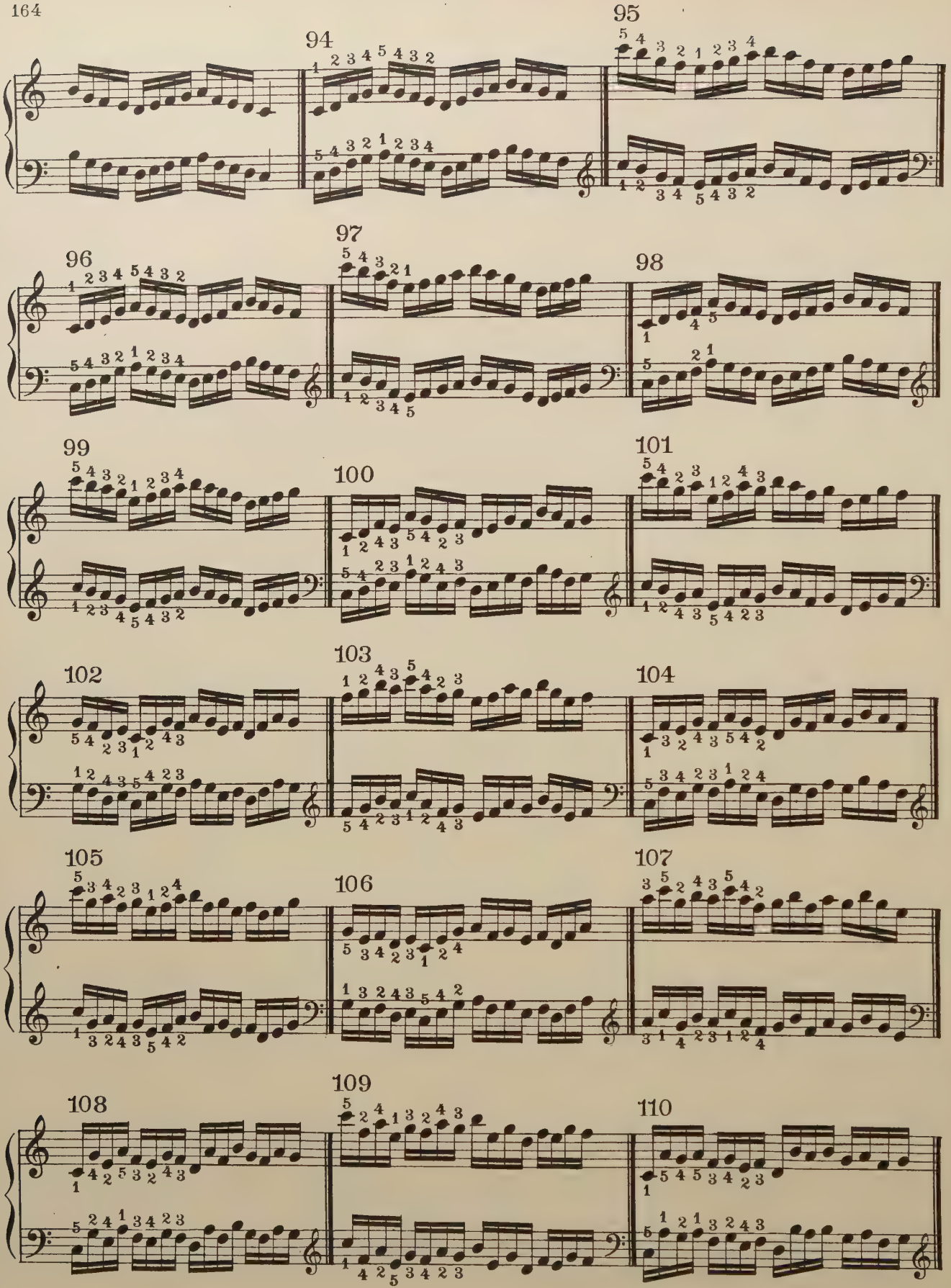

59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78

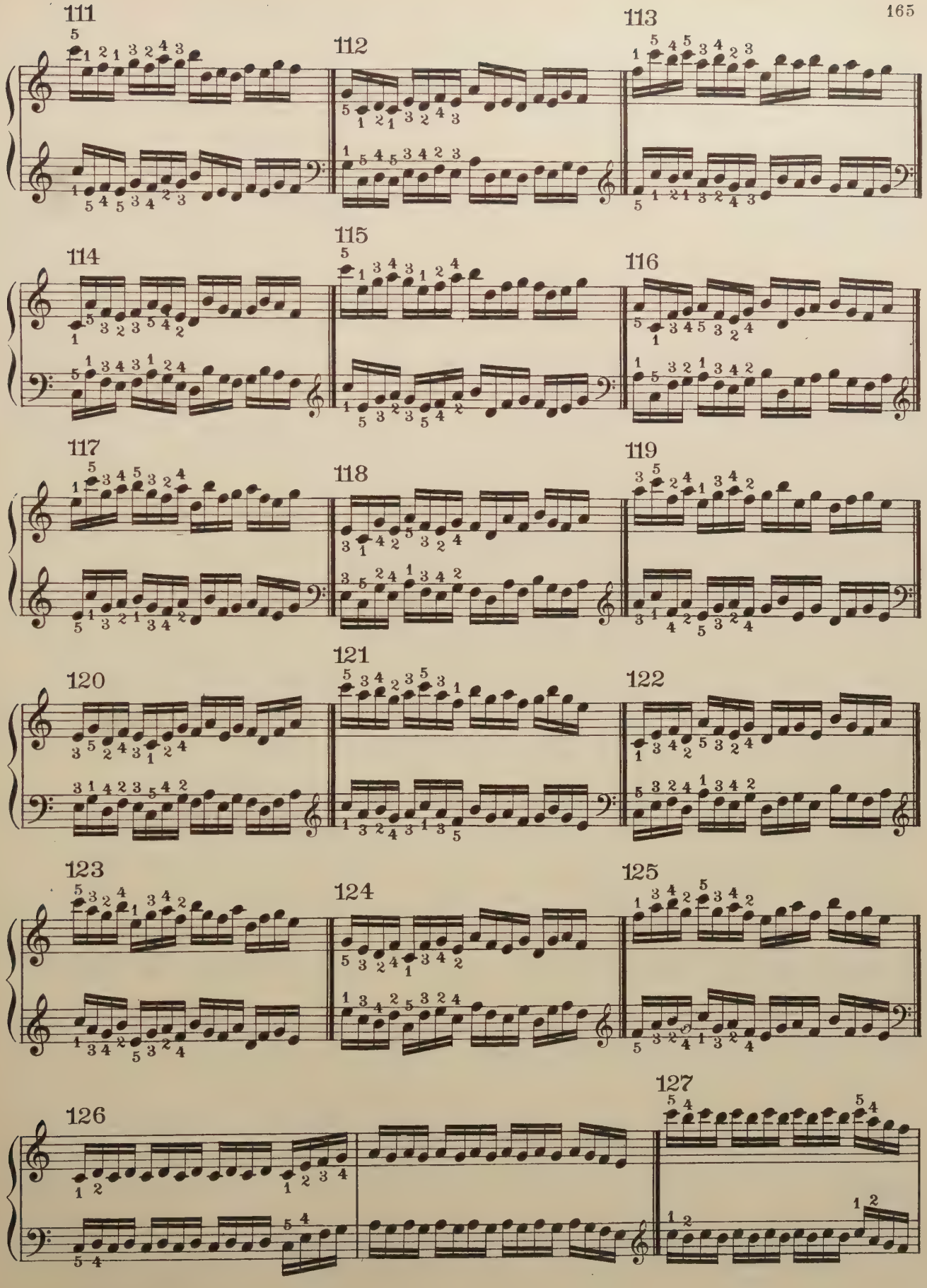


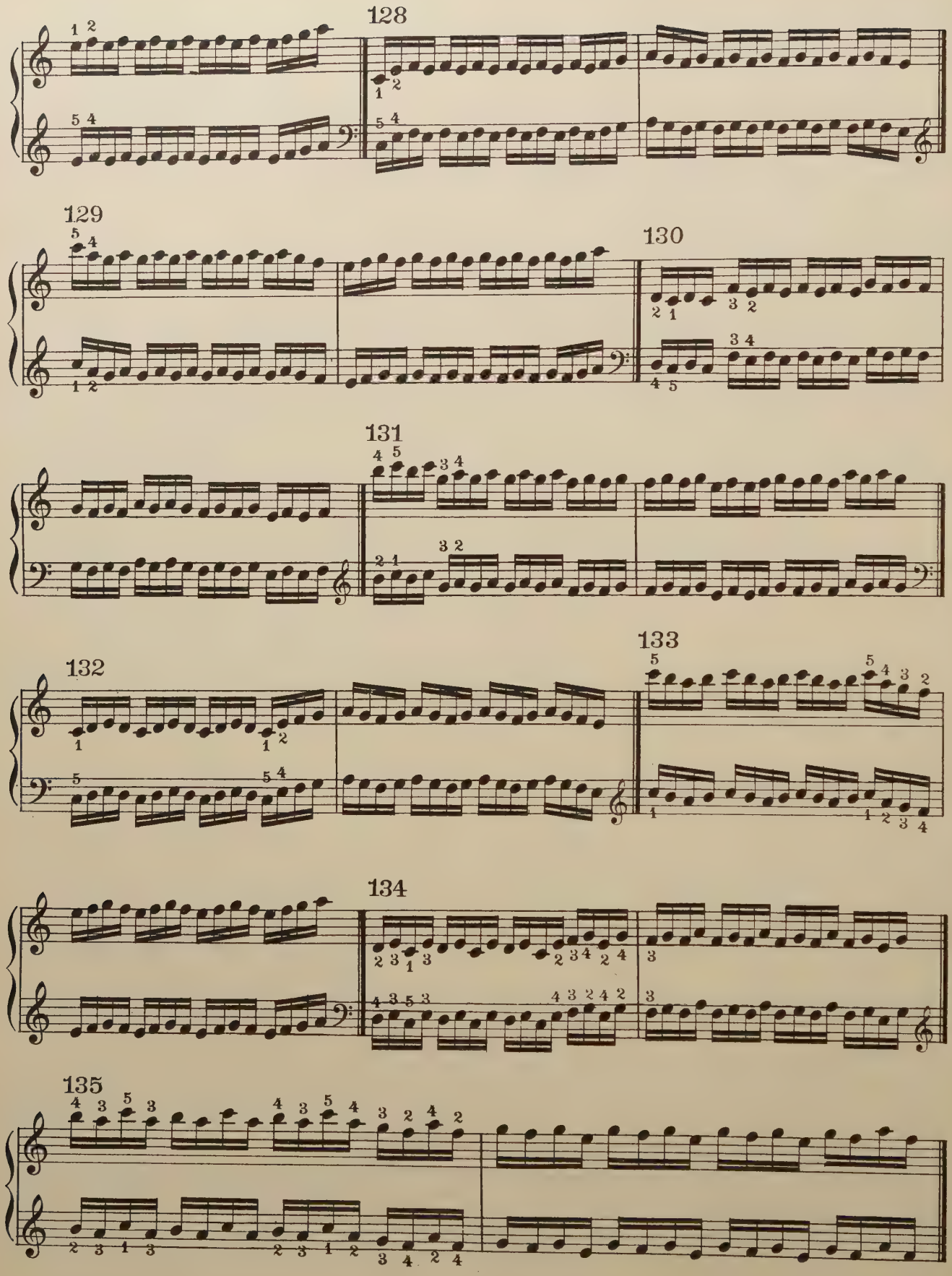

Avoid stiffness or strain in all exercises holding Keys; independence is the point to be gained.

The following Exercises should be practiced, ascending and descending, over the entire length of the keyboard, in every key, both Major and Minor.




94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110

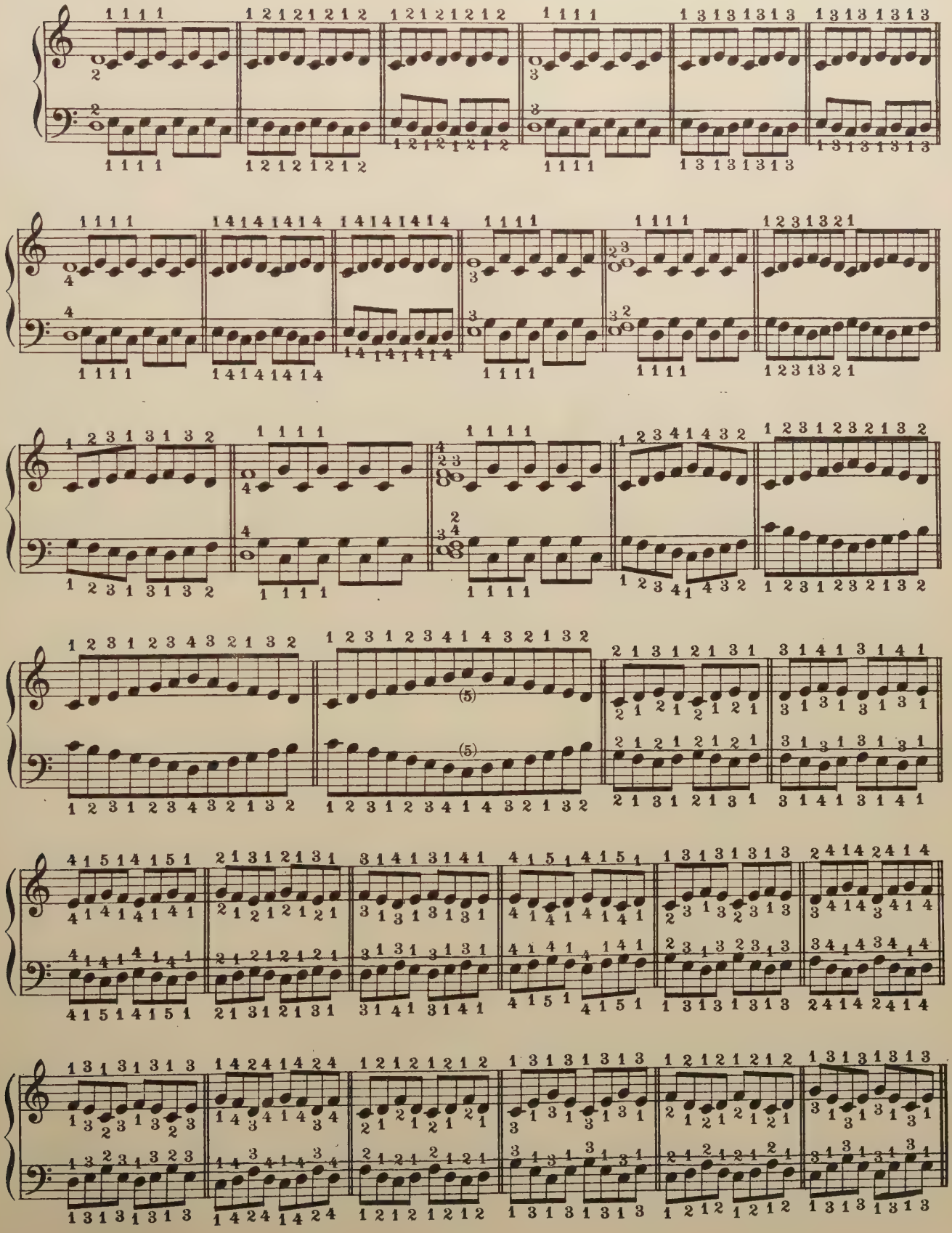

111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127


128
129
130
131
132
133
134
135

# Special Exercises

**For perfecting the passing under of the thumb and crossing over of the fingers**

a. SCALES

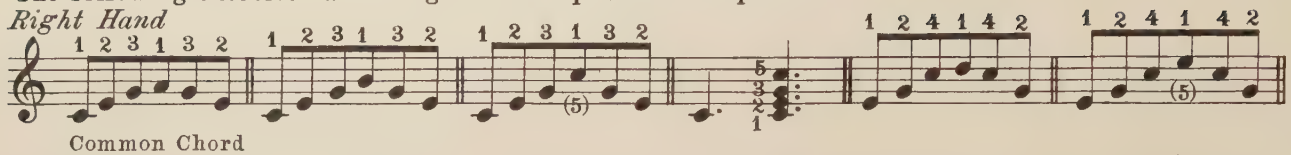


Grade III

## b. ARPEGGIOS

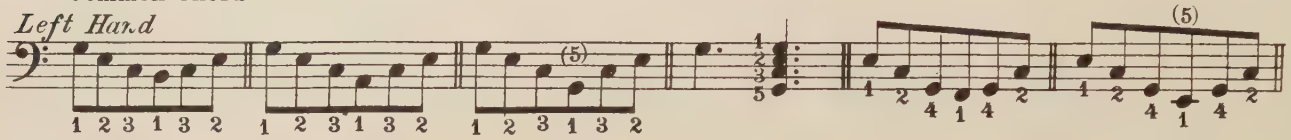
**The following exercises are designed for separate hand practise.**

*Right Hand*



Common Chord

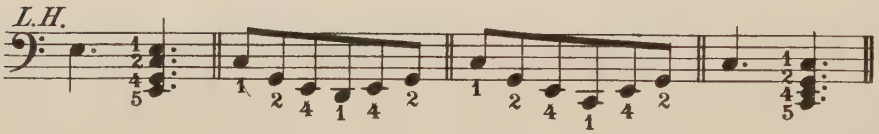
*Left Hand*



*R.H.*

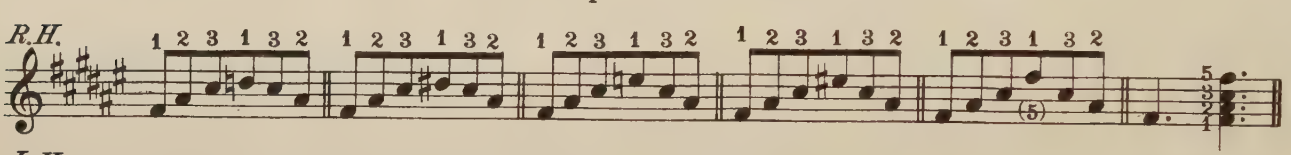


*L.H.*

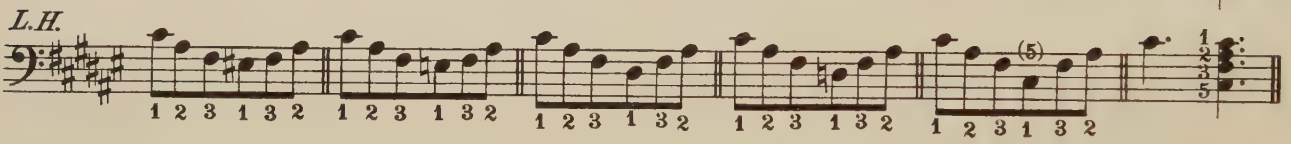


**Transpose into every key. In chords which begin on a black key, use the chromatic intervals passing the thumb under as follows:**

*R.H.*



*L.H.*



*R.H.*



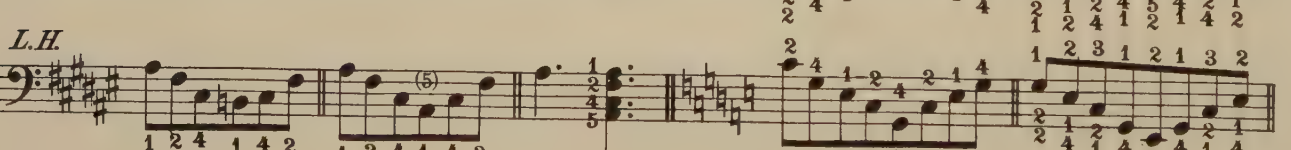
*L.H.*



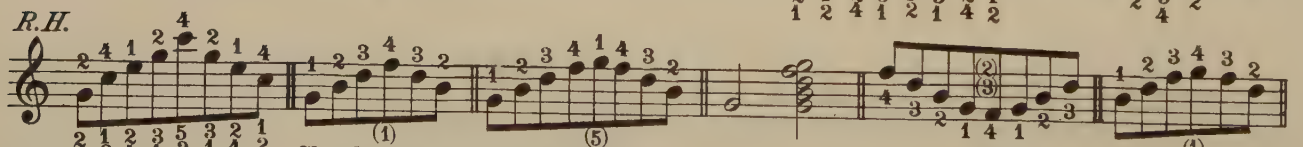
*R.H.*



*L.H.*

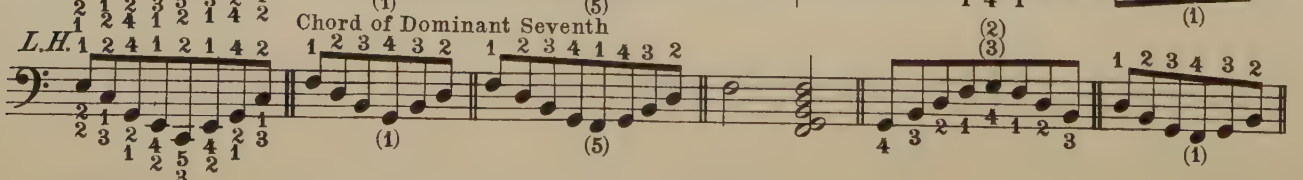


*R.H.*



Chord of Dominant Seventh

*L.H.*



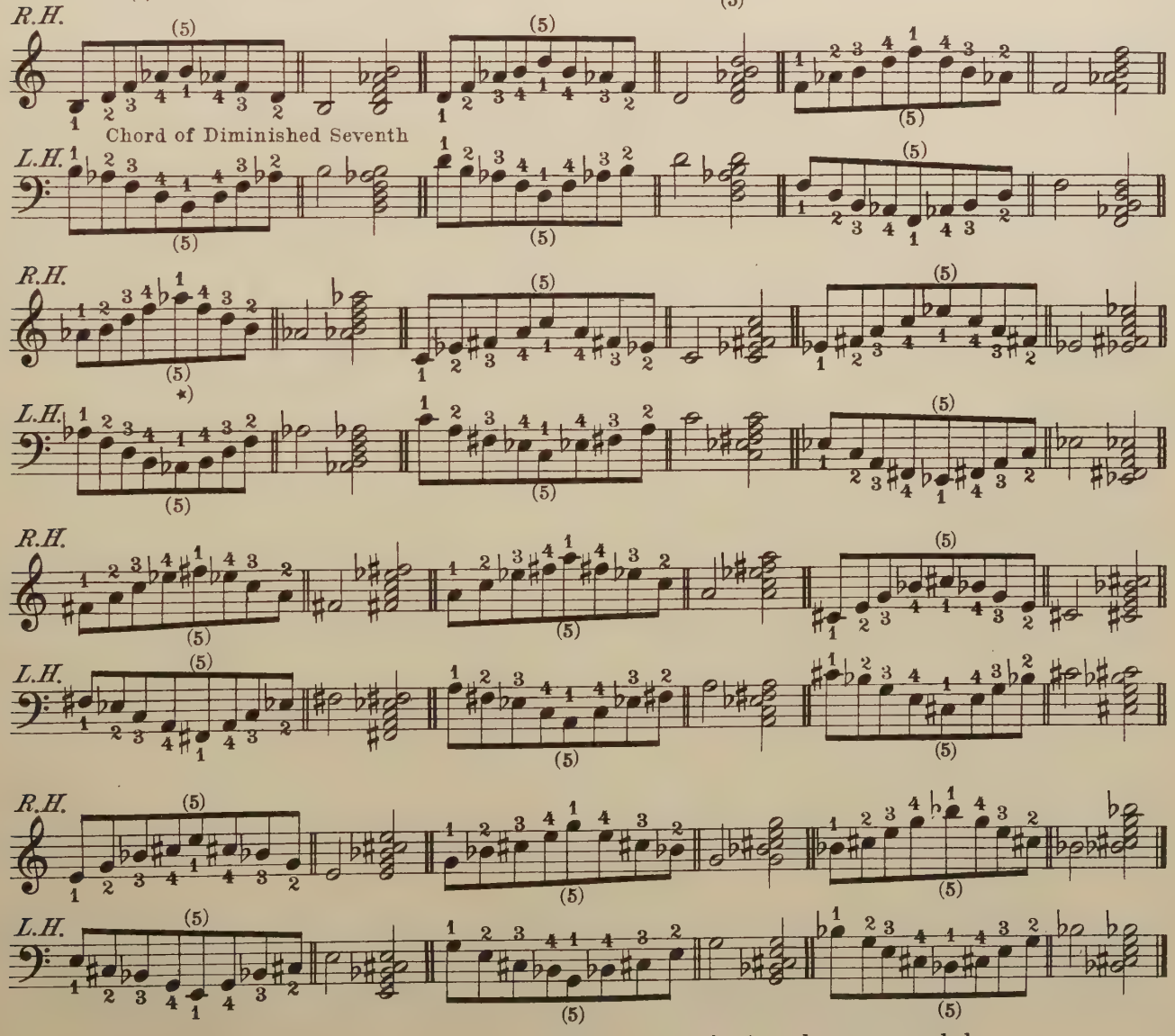
Grade III




Transpose into every key
and extend ad lib.




Transpose into
every key
and extend ad lib.



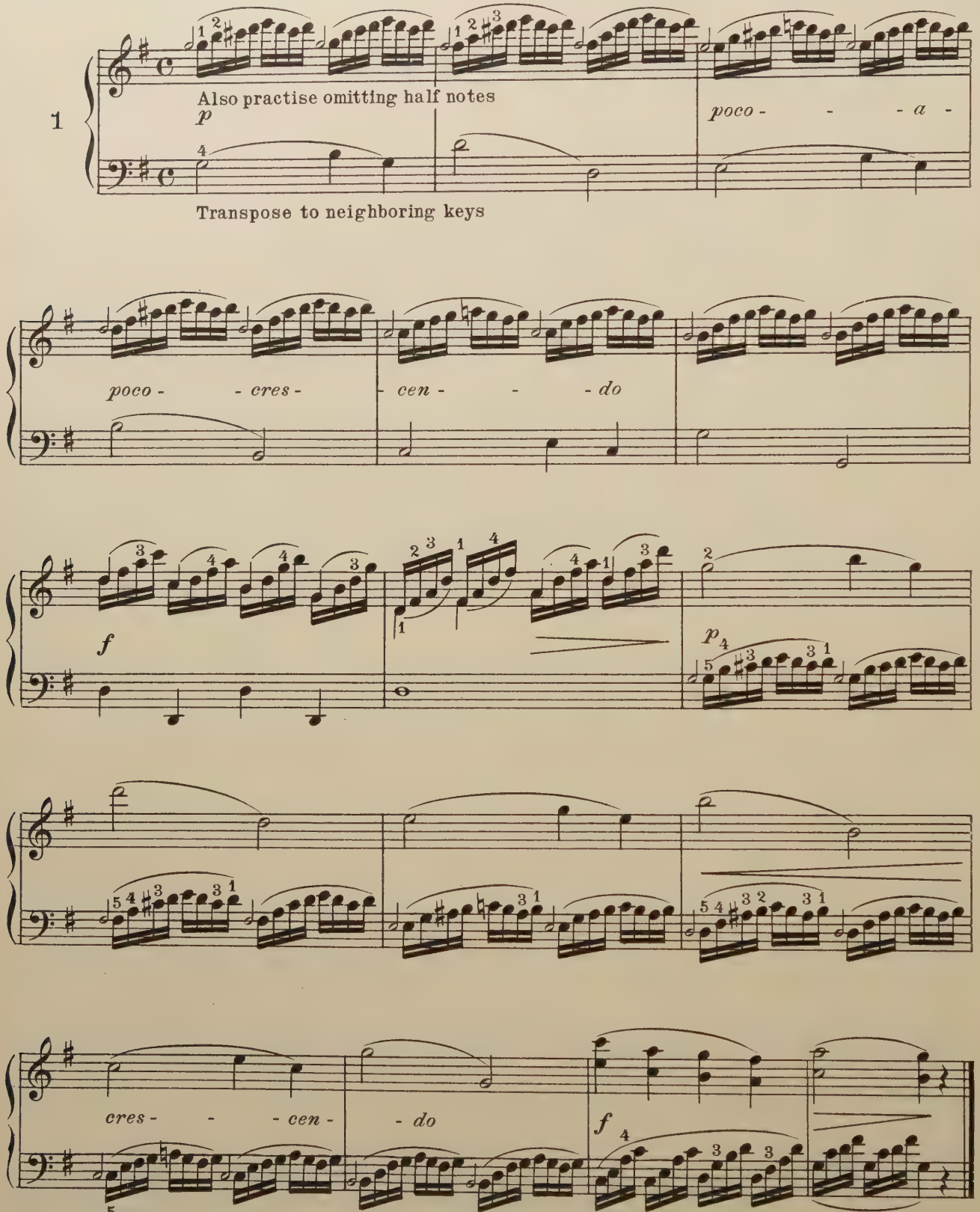

*) As a matter of practise the use of the thumb on the black keys is strongly recommended

# Third Grade Studies

*Edited by*
*CHARLES DENNÉE*

Adapted from DUVERNOY Op 120

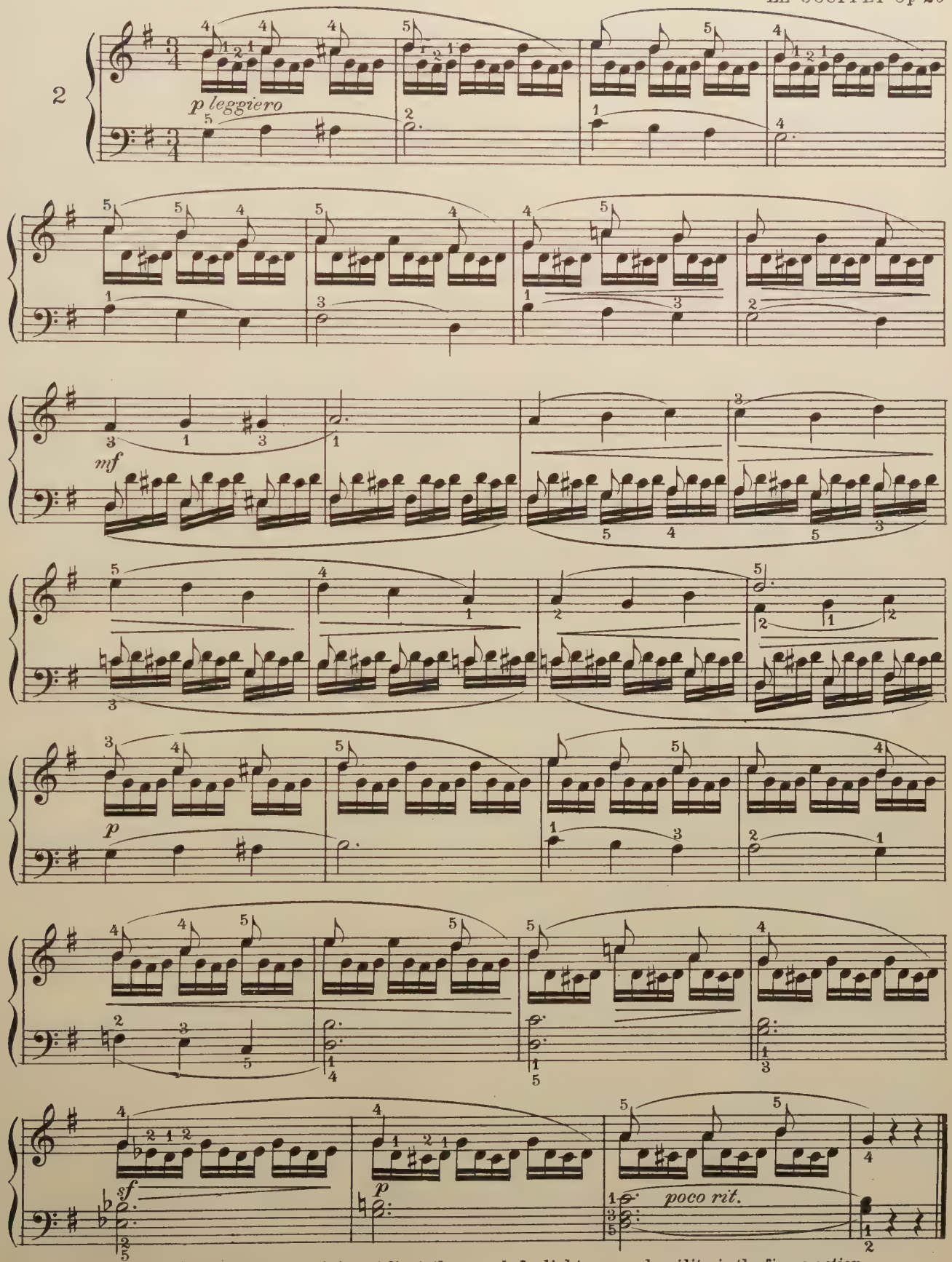
Allegro moderato




Holding the half notes affords excellent practise for security and independence in the first slow practise

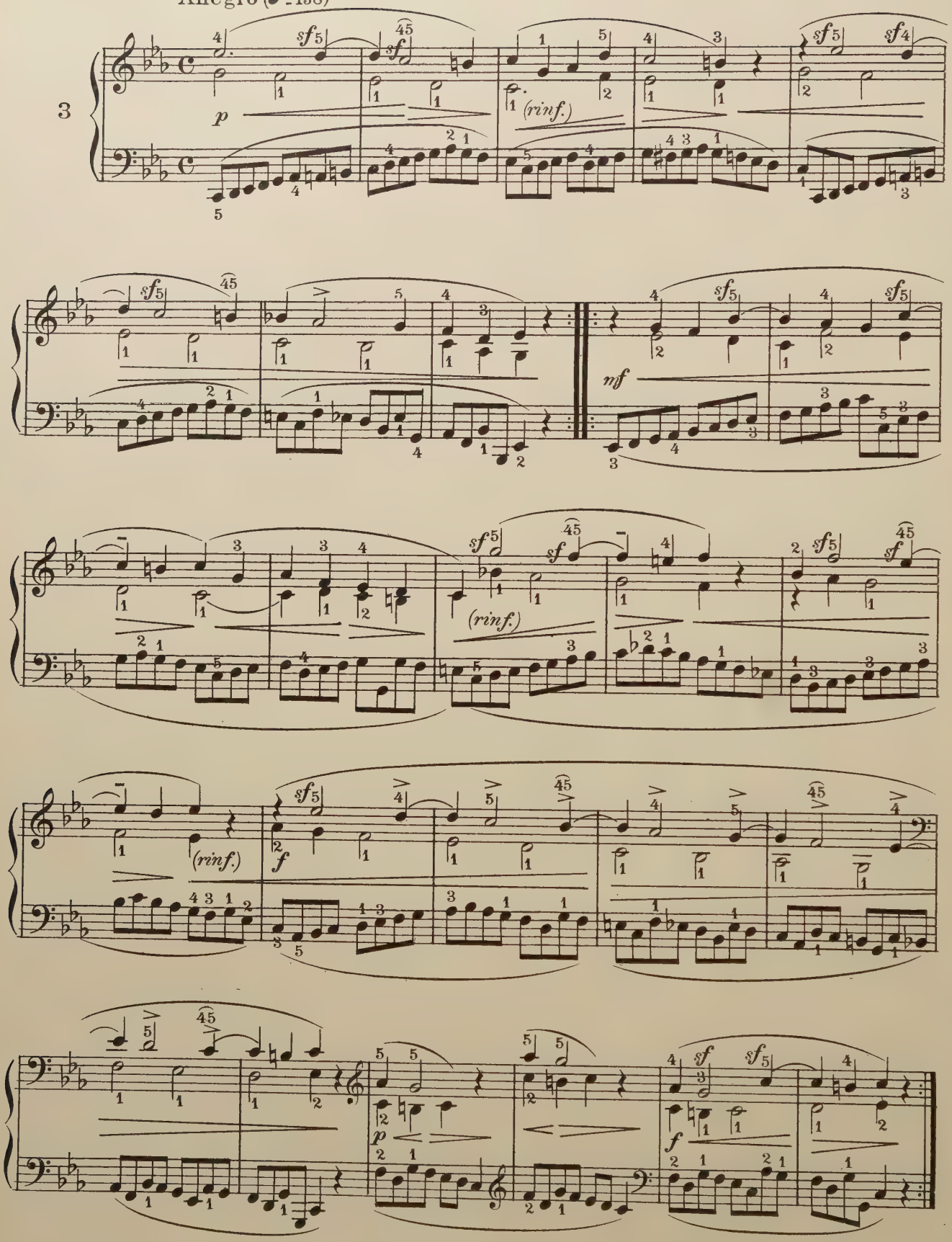
Allegro moderato (♩=126)

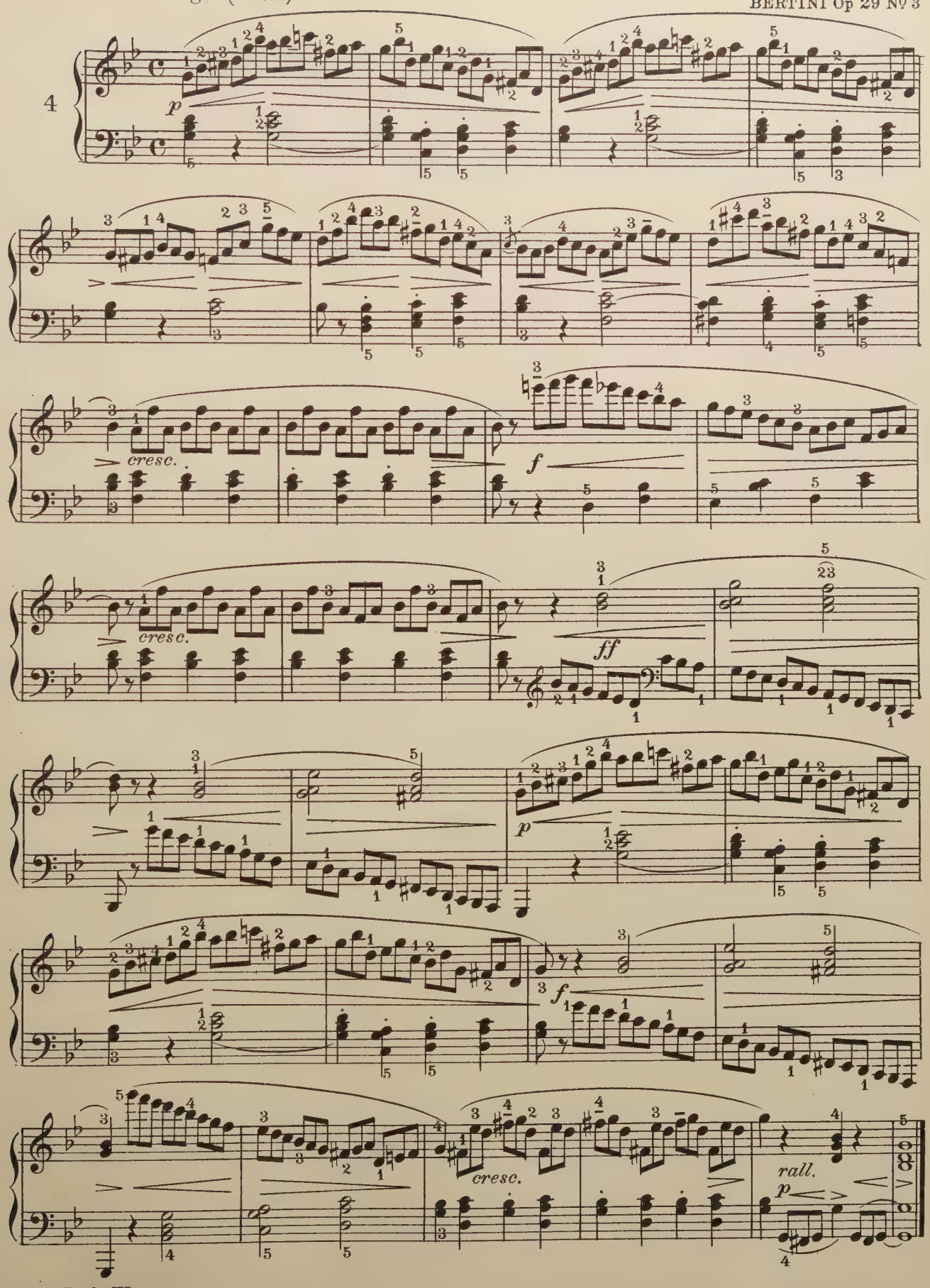
LE COUPPEY Op 20




Practise slowly and with finger precision at first, then work for lightness and agility in the finger action.

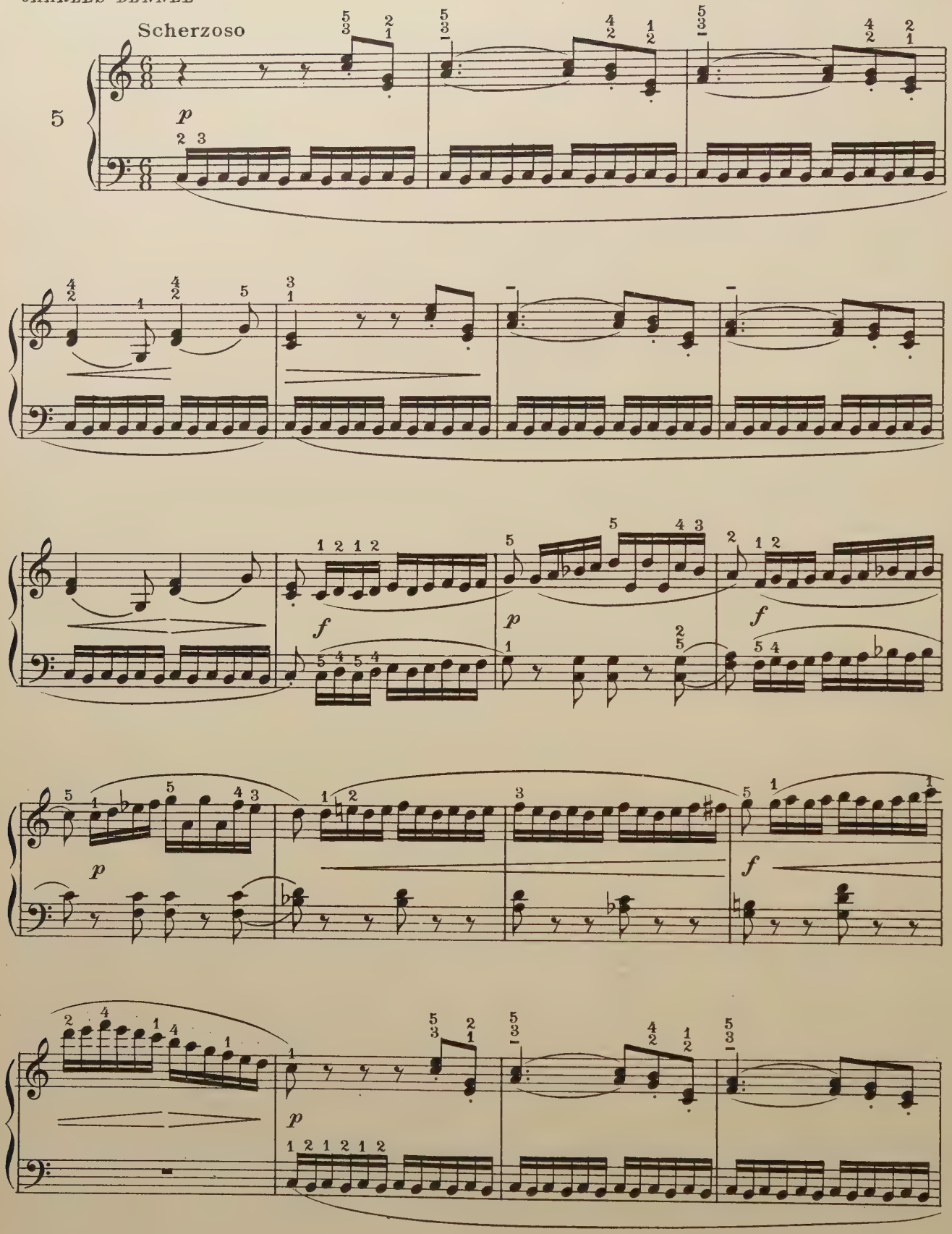
Grade III

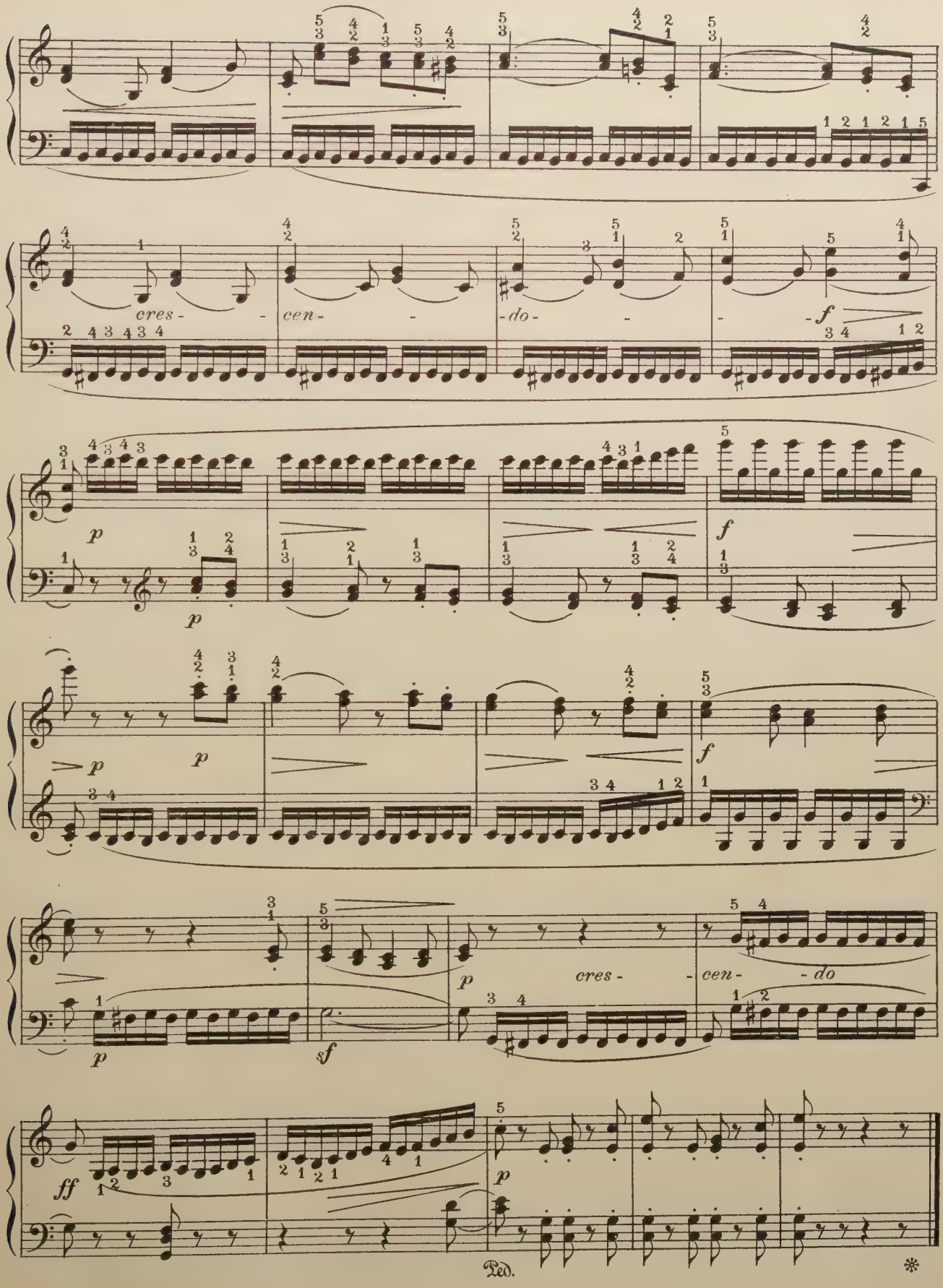

Allegro (♩=138)
3
p
(rinf.)
sf
nf
(rinf.)
f
p
f


Allegro (♩ = 138)
4
p
cresc.
f
cresc.
ff
p
f
cresc.
rall.
p

*Edited by*
*CHARLES DENNÉE*

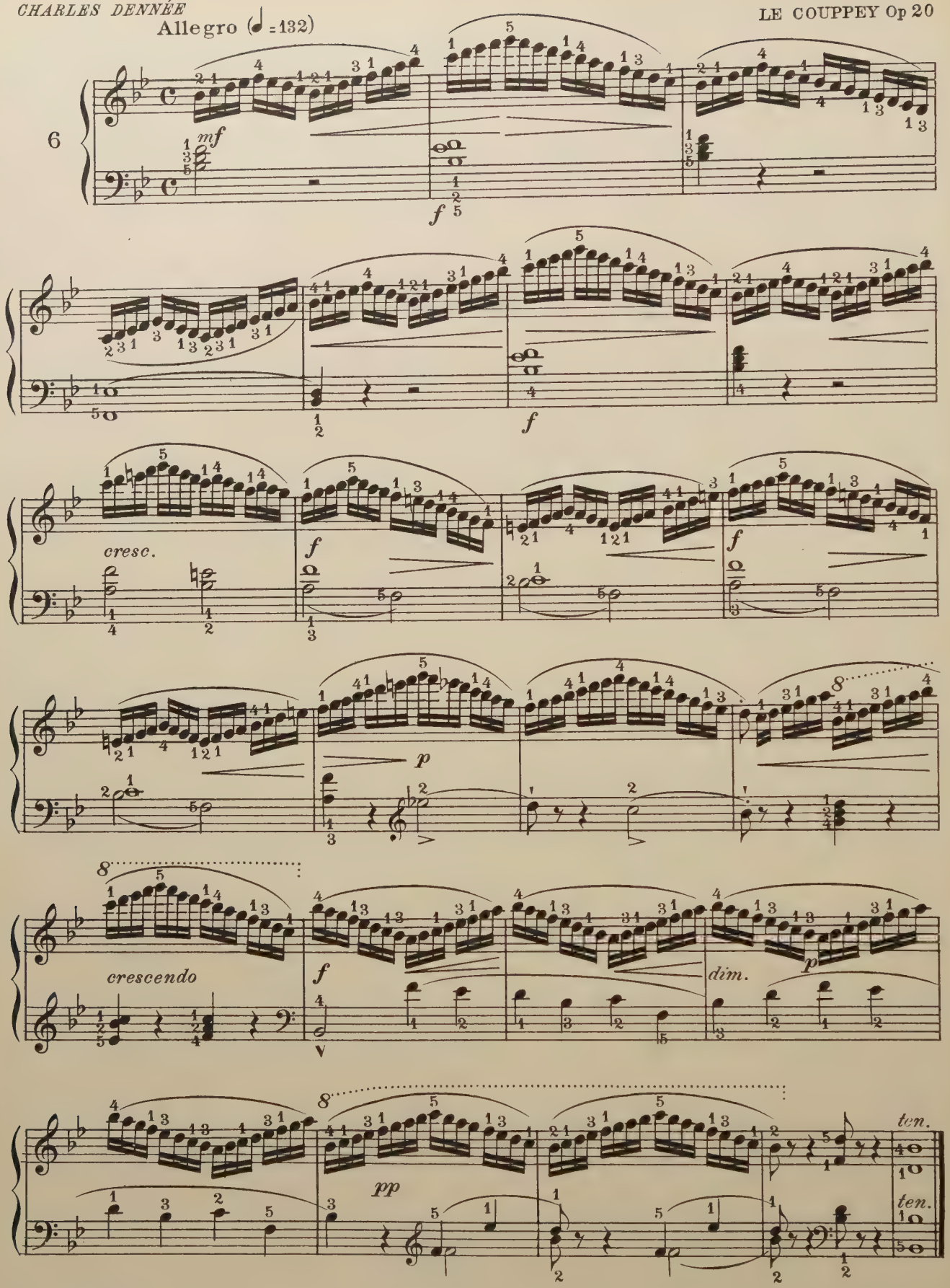




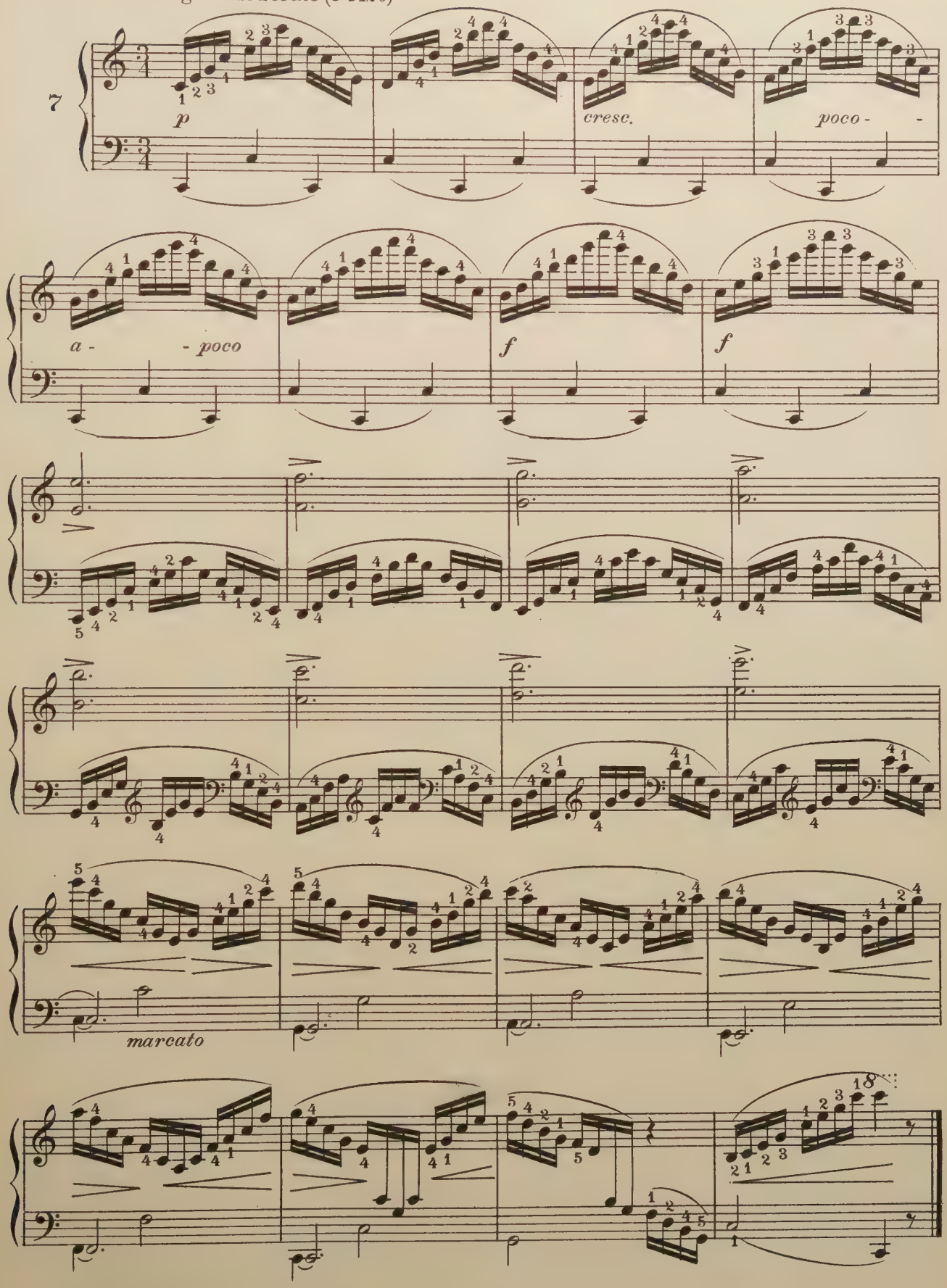



Grade III

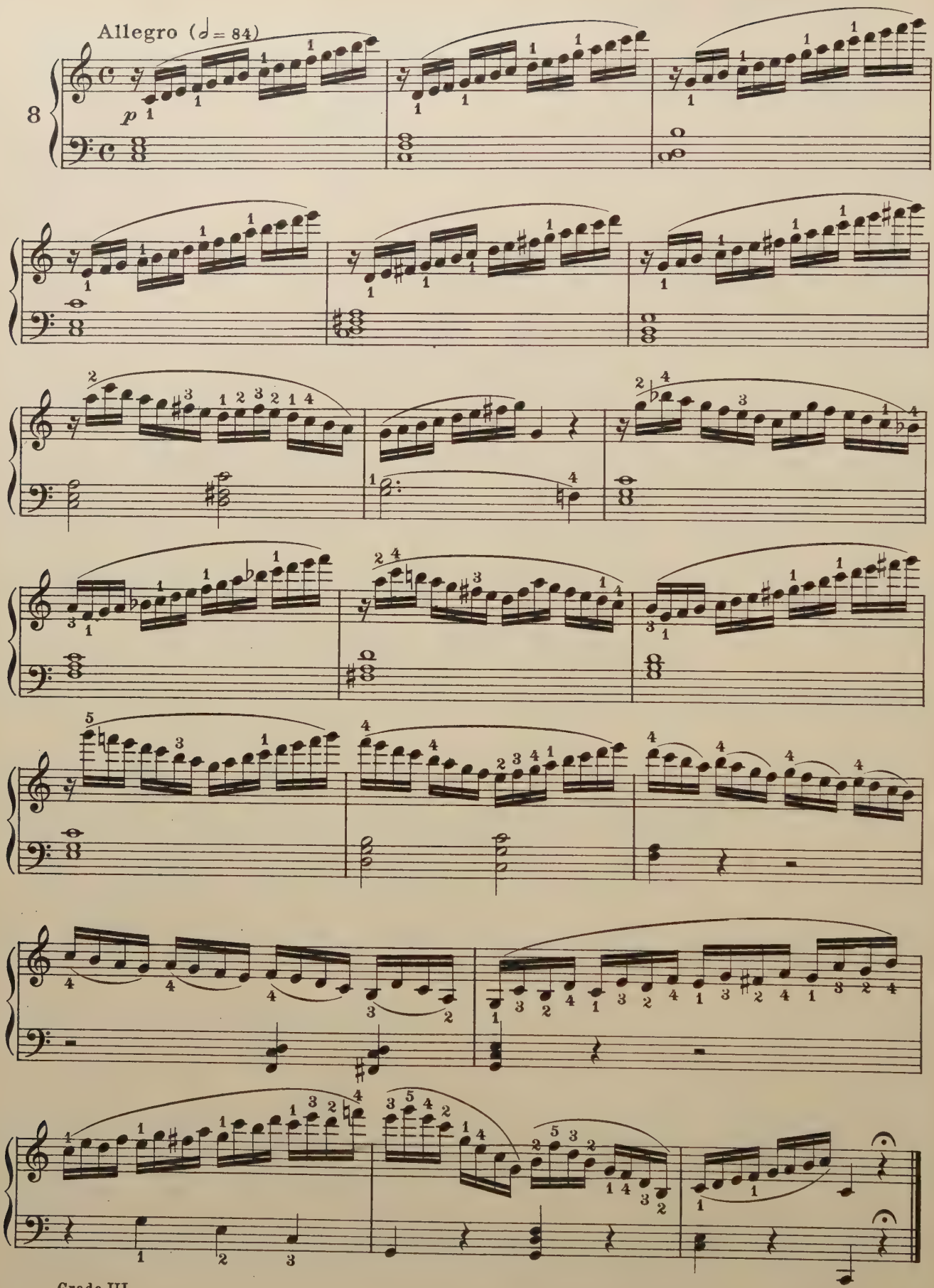
Allegro (♩=132)



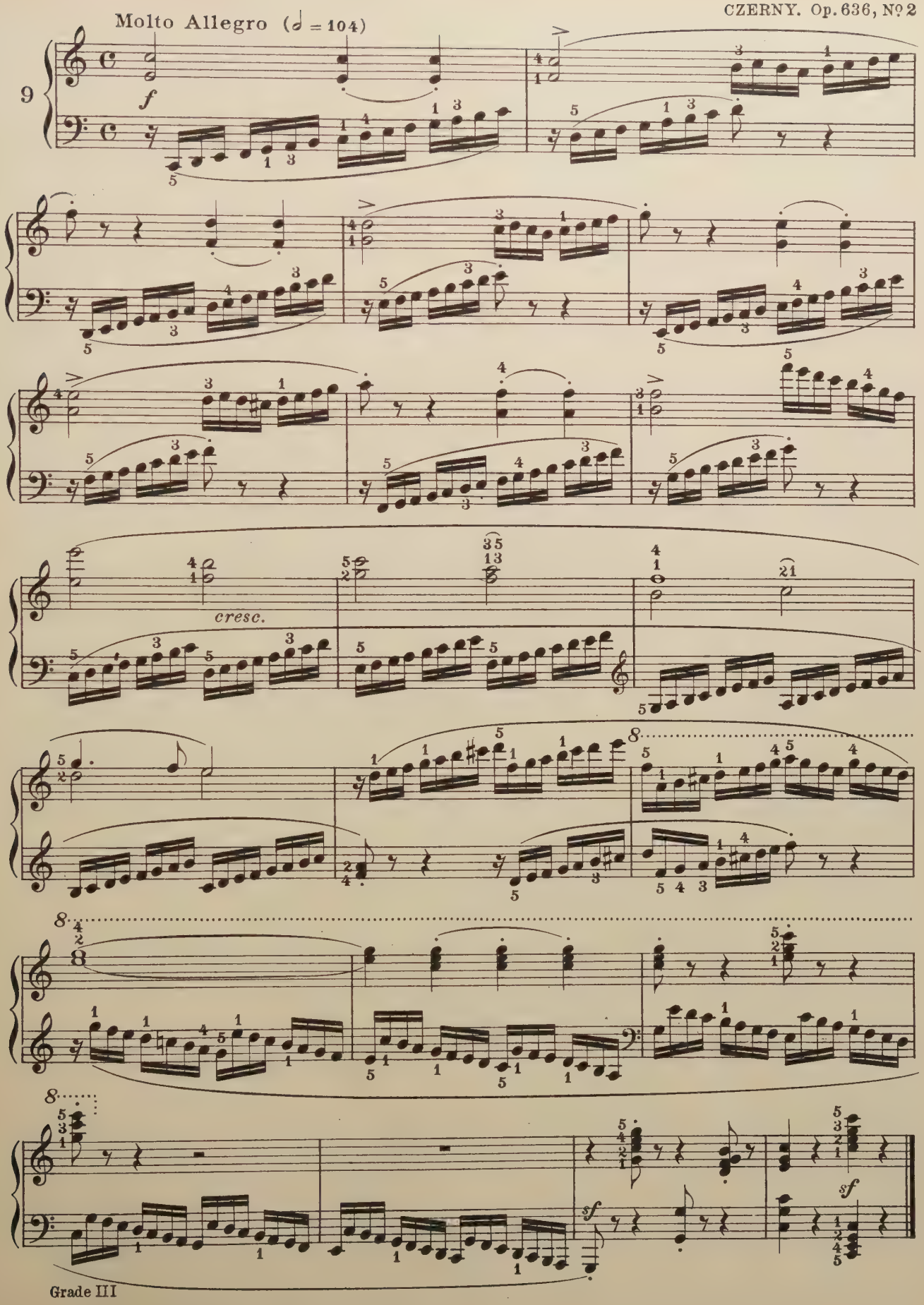
Allegro moderato (♩ = 126)



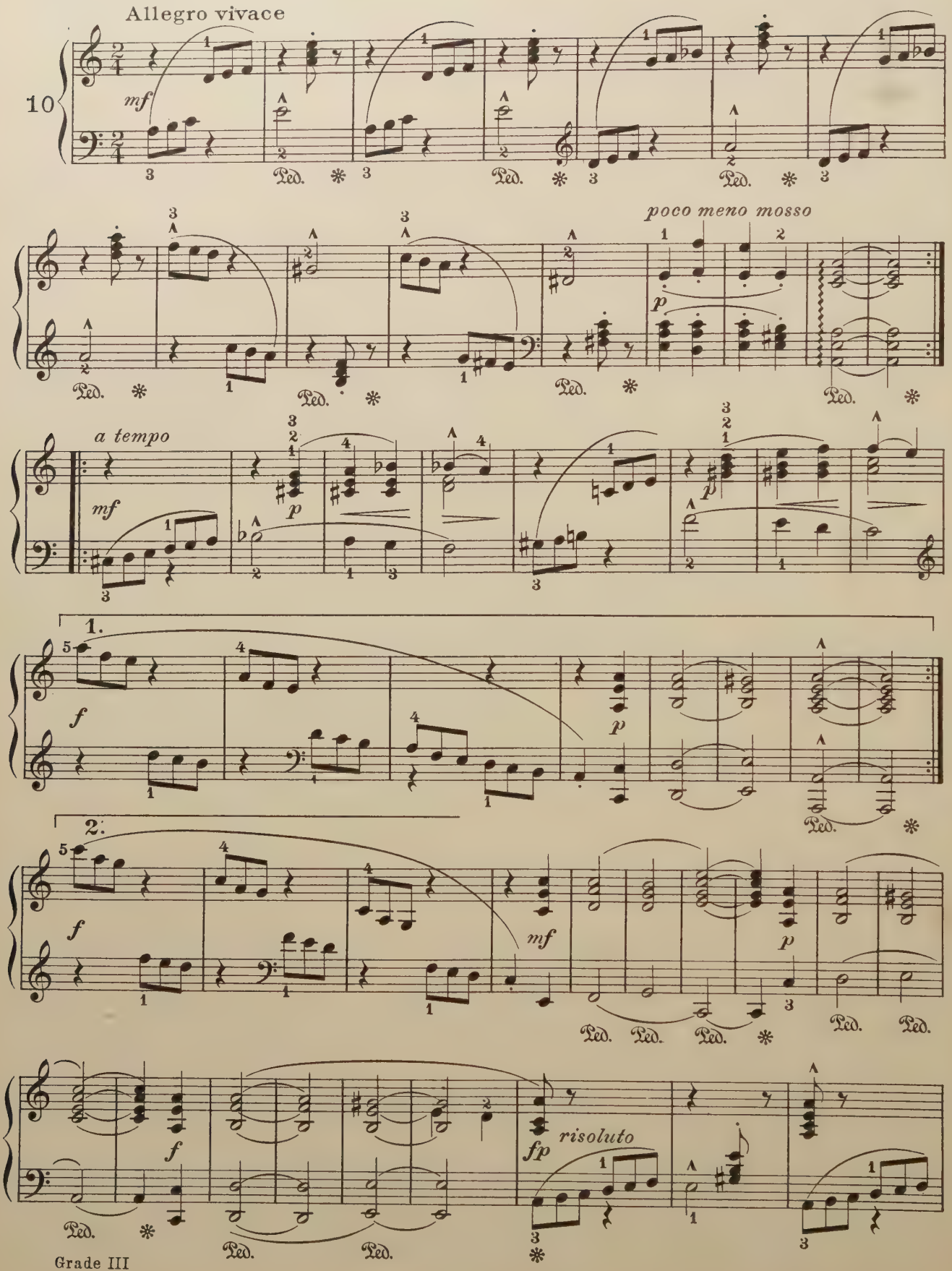

Grade III




Grade III




Grade III


Allegro vivace
mf
poco meno mosso
p
a tempo
mf
p
1.
f
p
2.
f
mf
p
f
fp
risoluto
Ped.




*Edited by*
*CHARLES DENNÉE*

*Adapted from*
CZERNY. Op. 821, Nº 33

Allegro

11




*Edited by*
*CHARLES DENNÉE*

CZERNY. Op. 821, Nº 35

Allegro

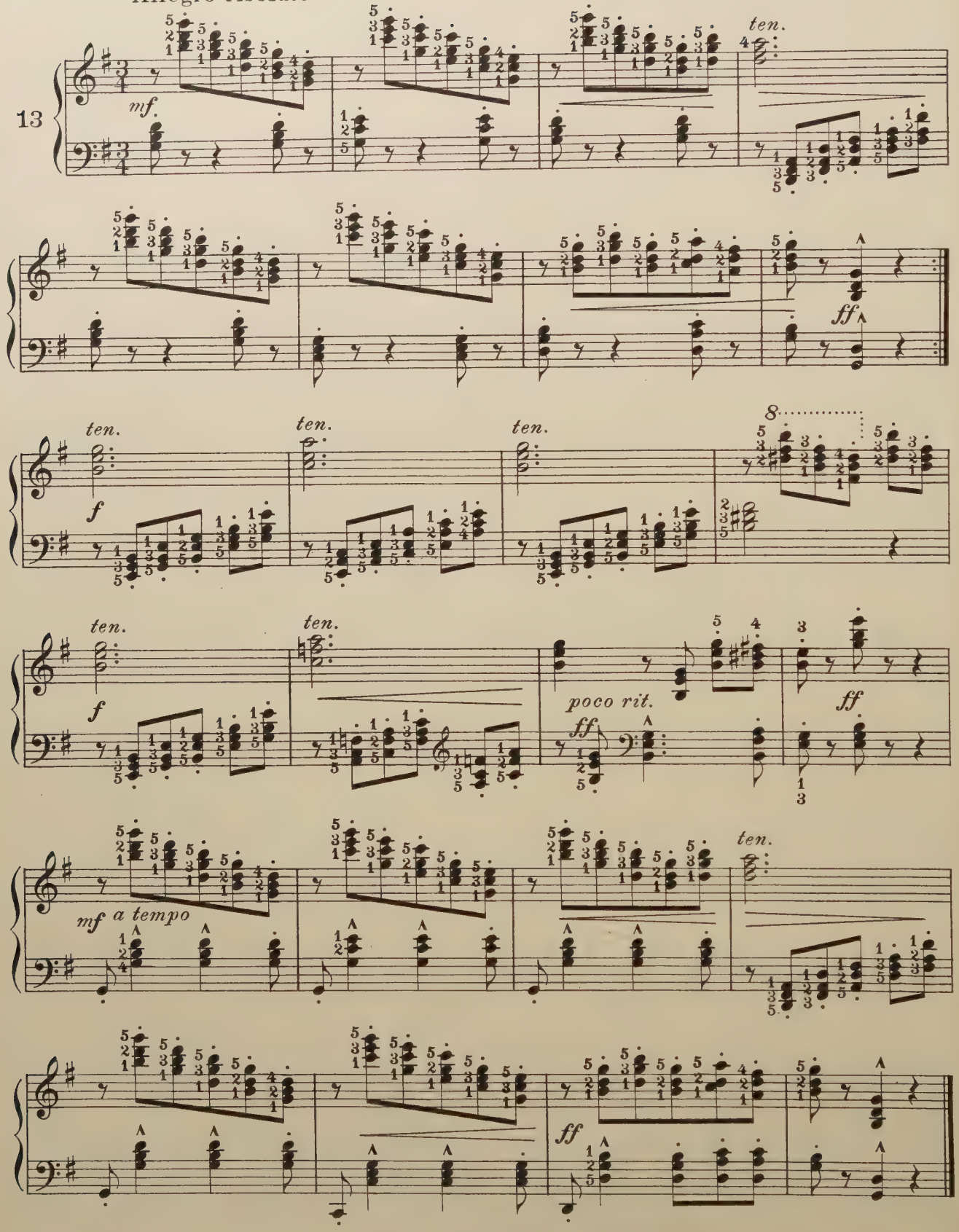
12



*Edited by*
*CHARLES DENNÉE*

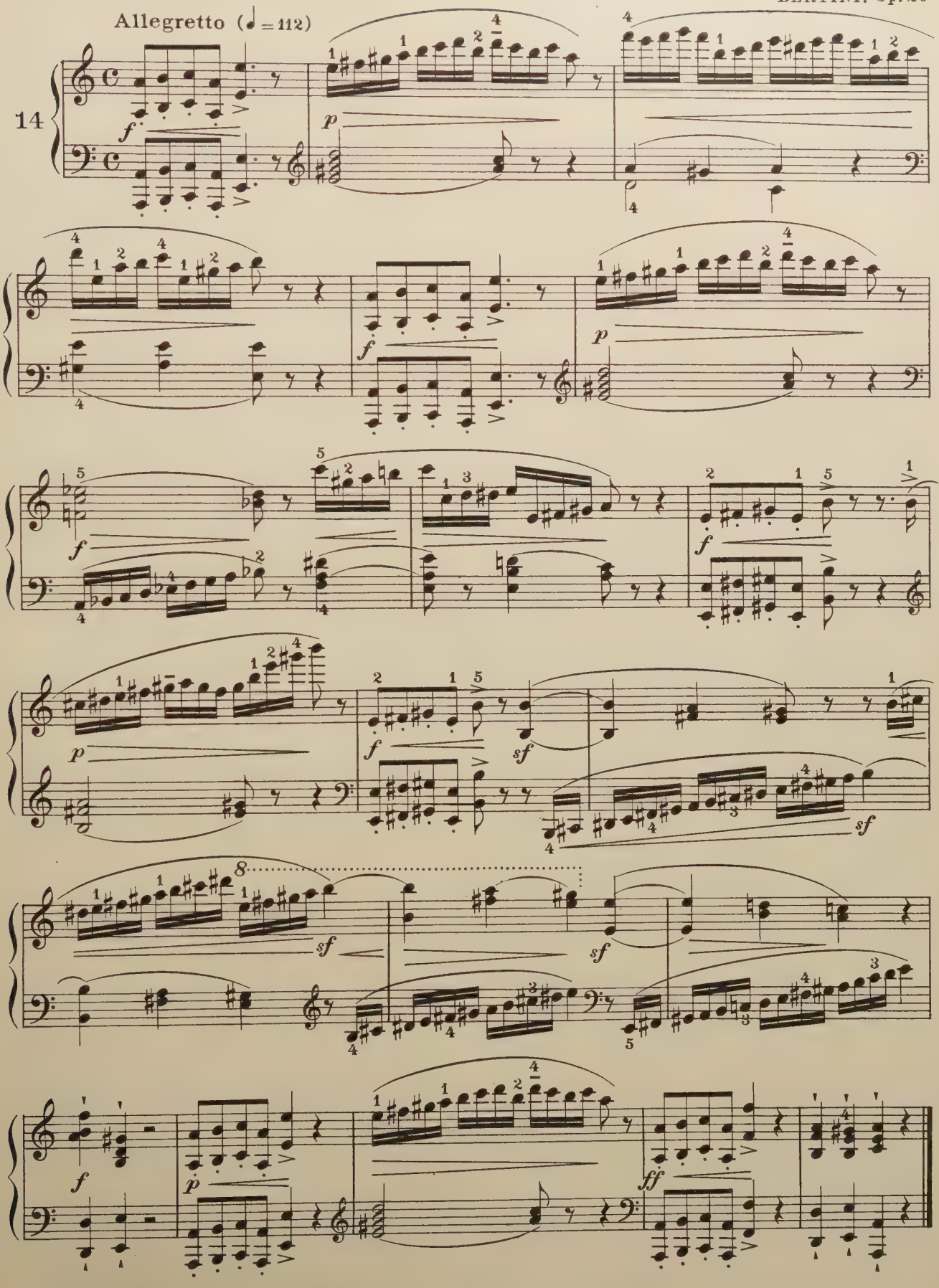


Allegro risoluto



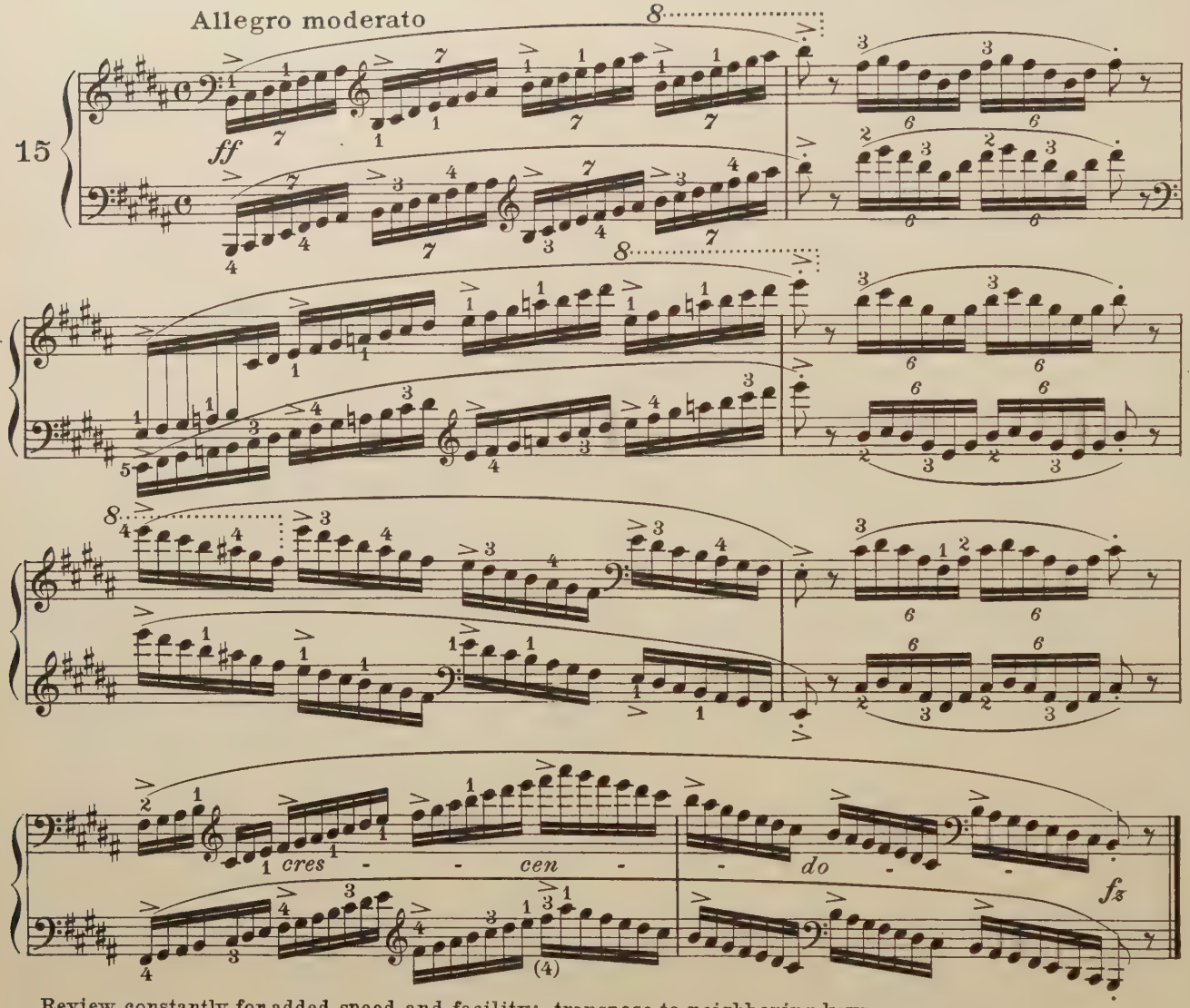

This study should be transposed to other keys as added proficiency is attained

Grade III


Allegretto (♩ = 112)
14
f
p
f
p
f
f
p
f
sf
sf
sf
sf
f
p
ff

*Edited by*
*CHARLES DENNÉE*

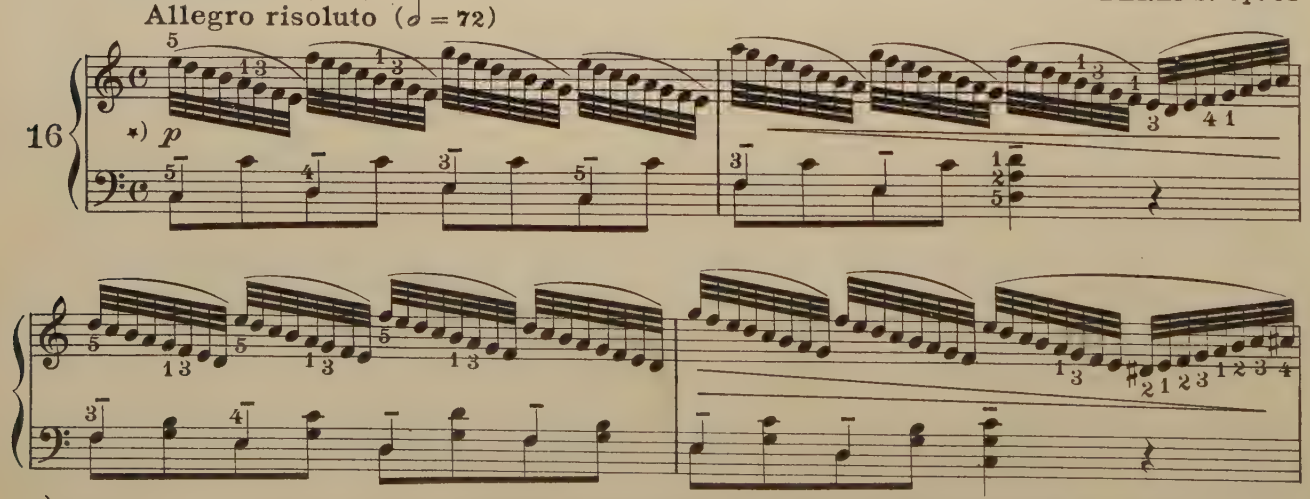
CZERNY. Op. 821, № 43




Review constantly for added speed and facility; transpose to neighboring keys.

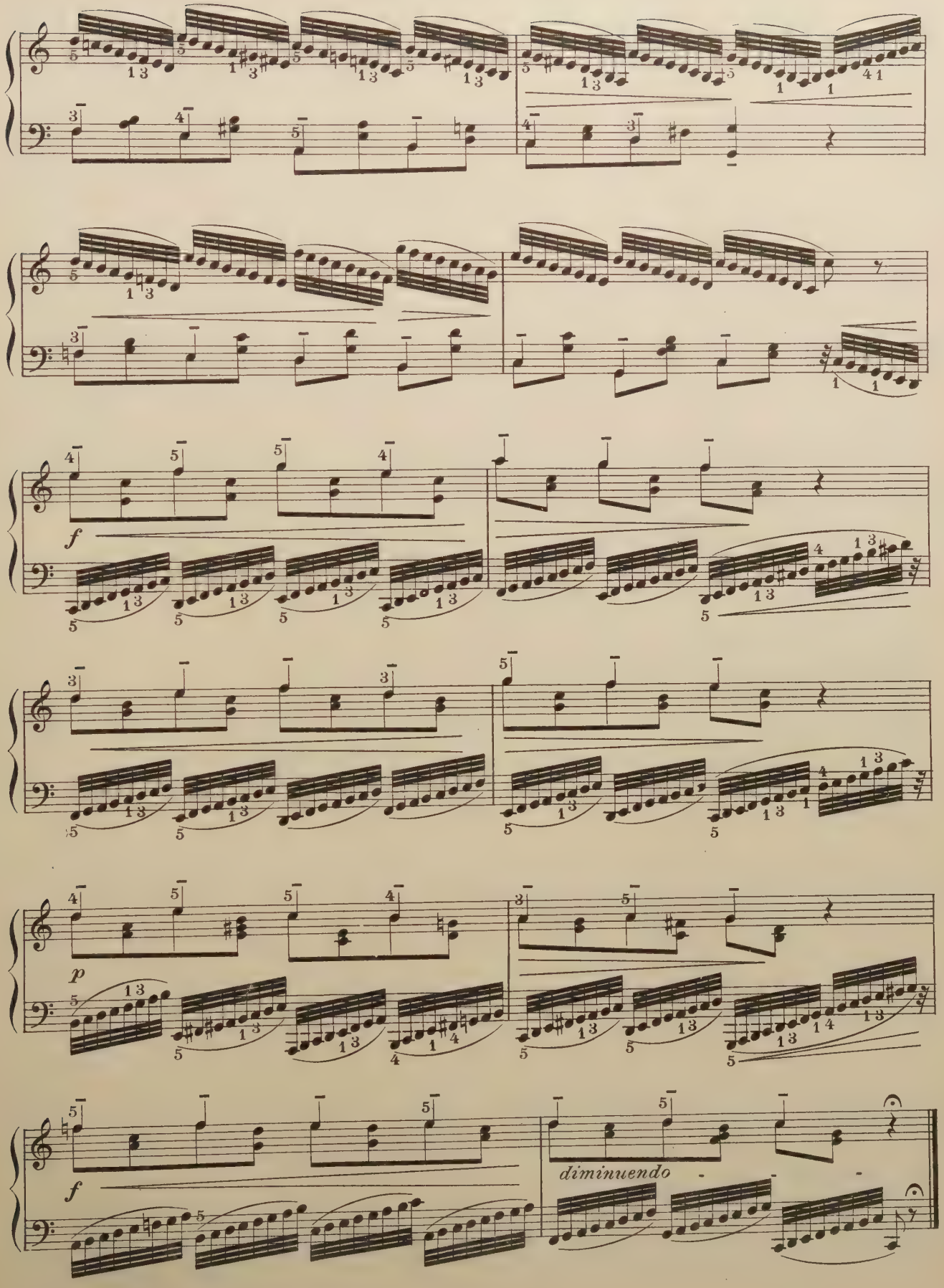
*Edited by*
*CHARLES DENNÉE*

BERENS. Op. 61

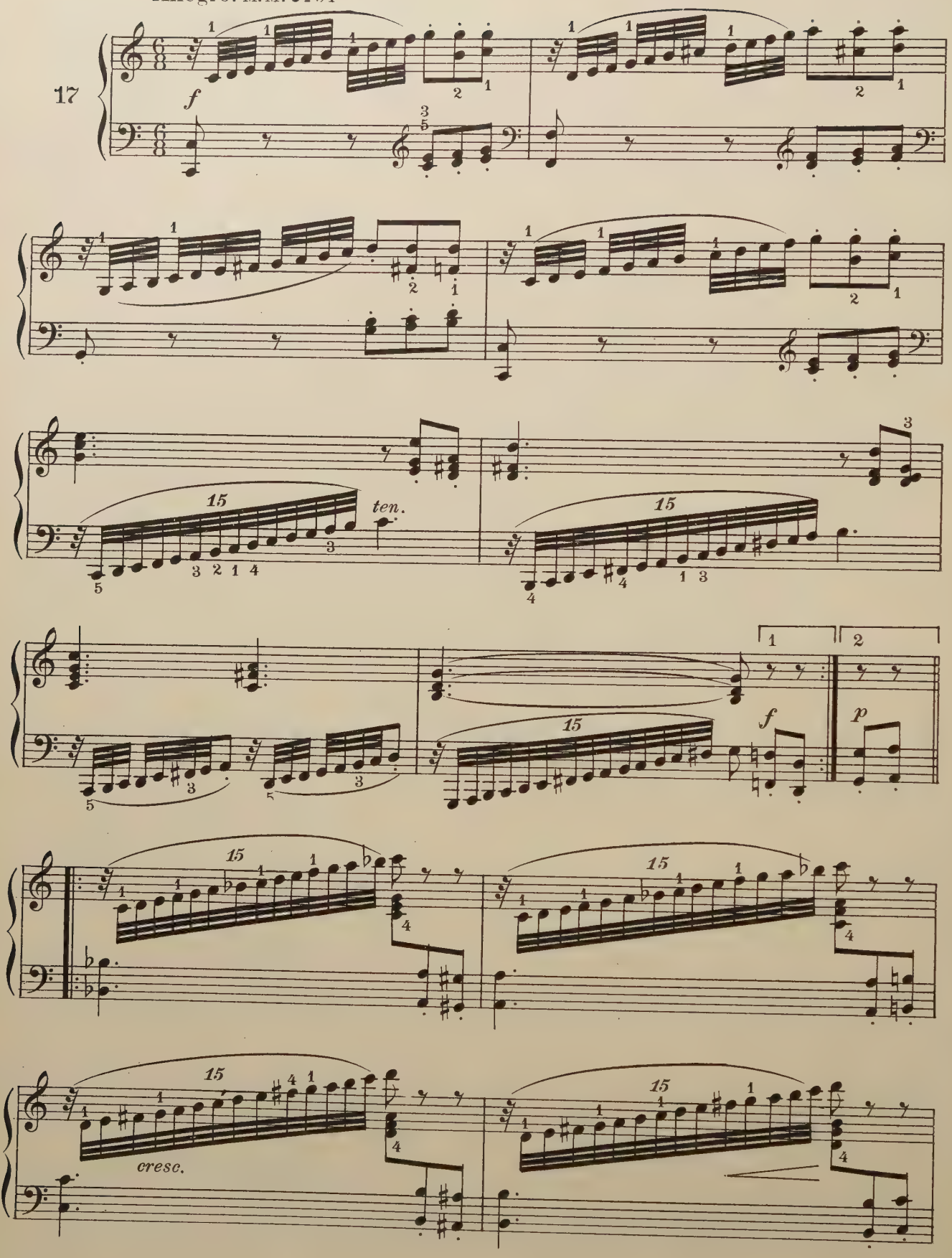


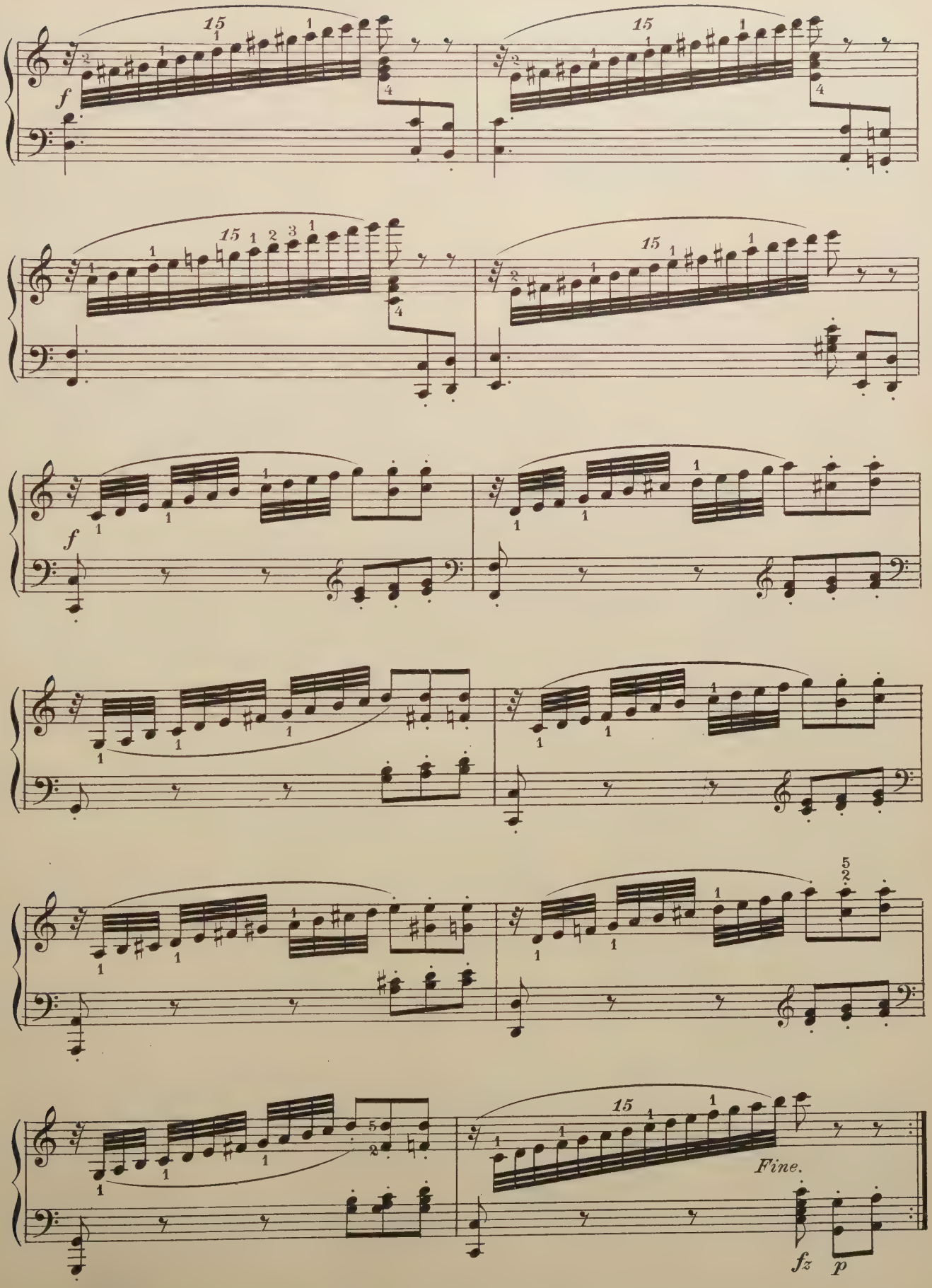

*) NOTE. The first note of each scale group later becomes R. H. melody while the bass melodic progression becomes first note of L. H. scale groups.

Grade III


f
p
f
diminuendo

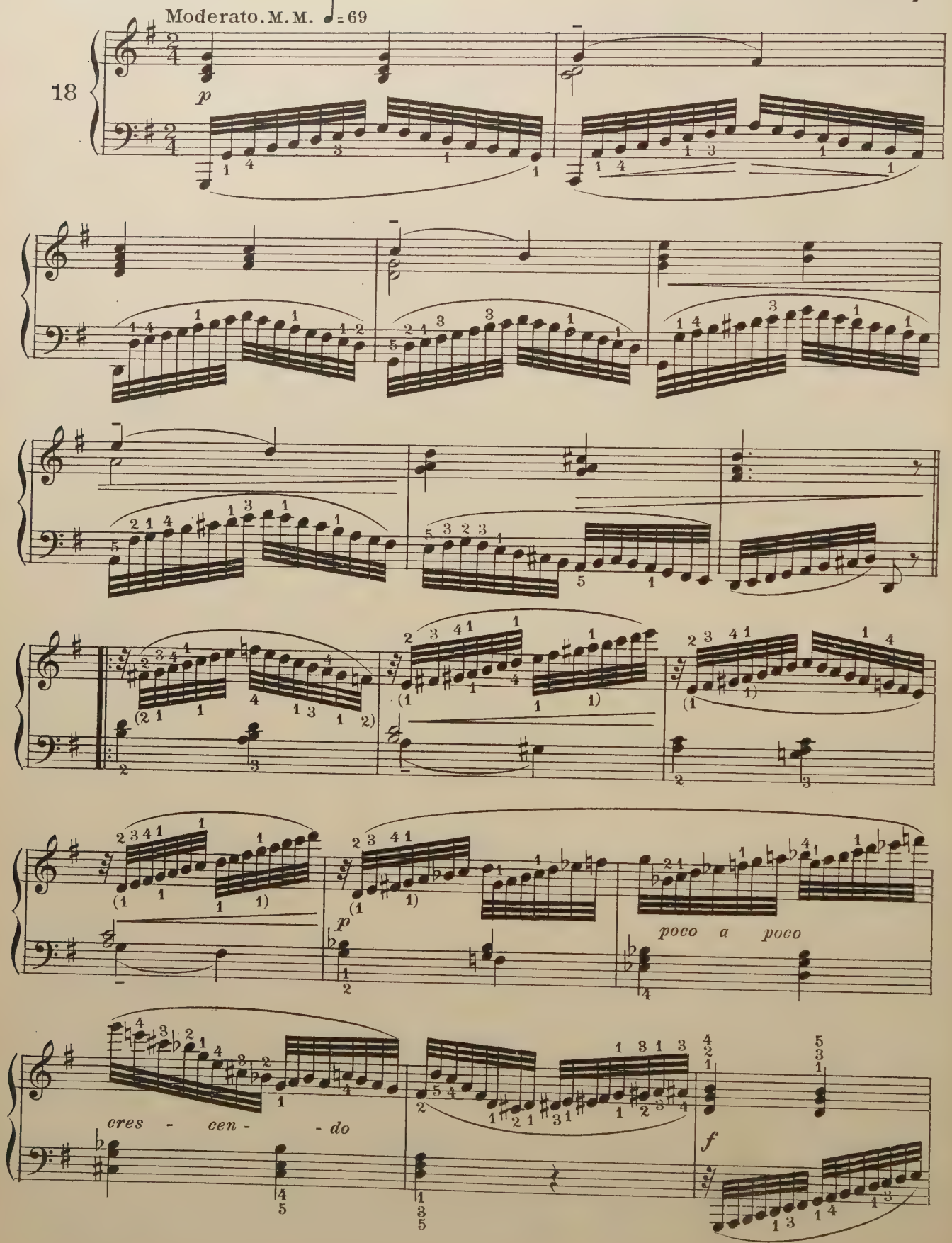
Allegro. M.M. ♩= 54




f
15
Fine.
fz
p

*Edited by*
*CHARLES DENNÉE*



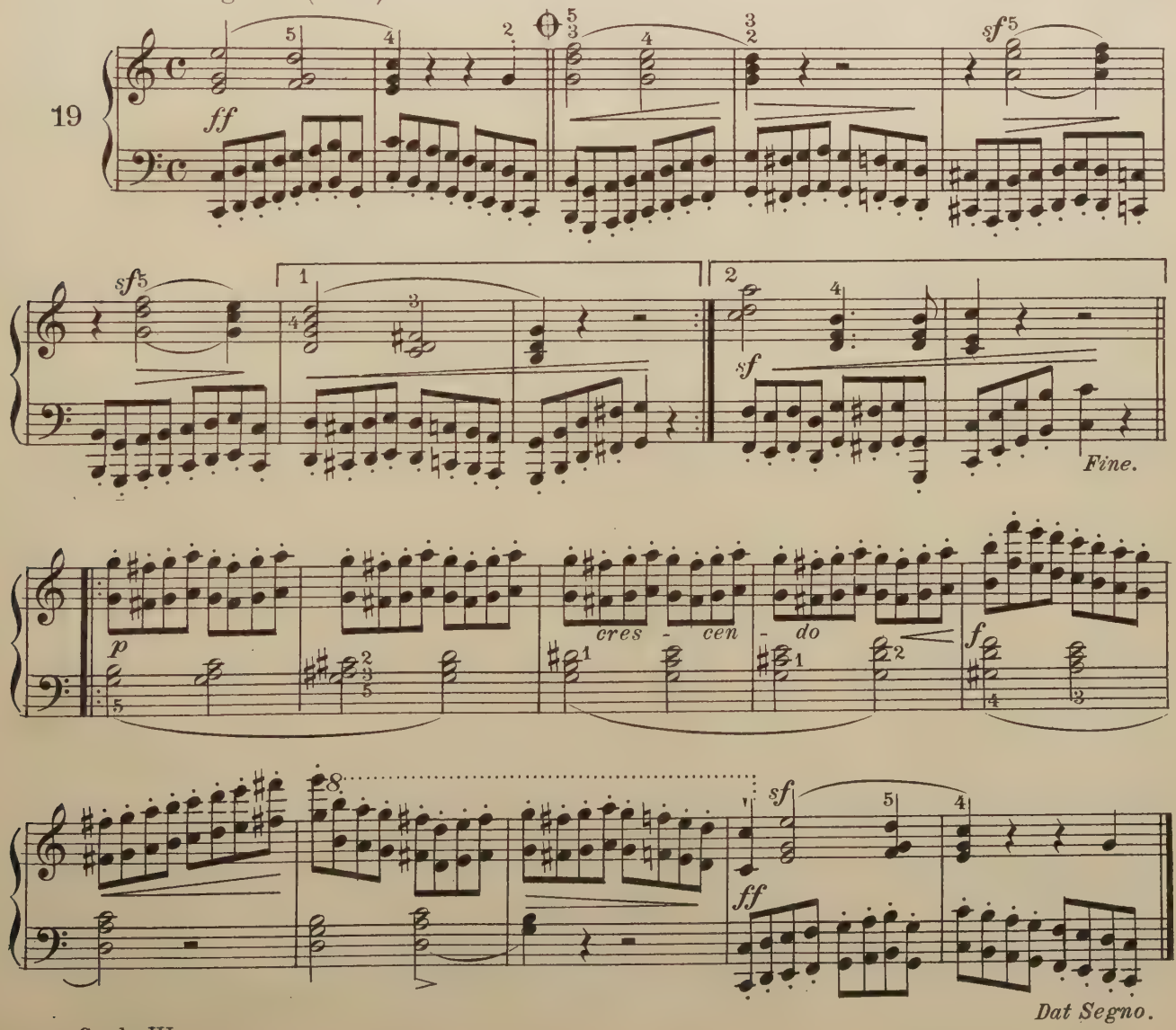




*Edited by*
*CHARLES DENNÉE*

Allegretto. (♩ = 116.)

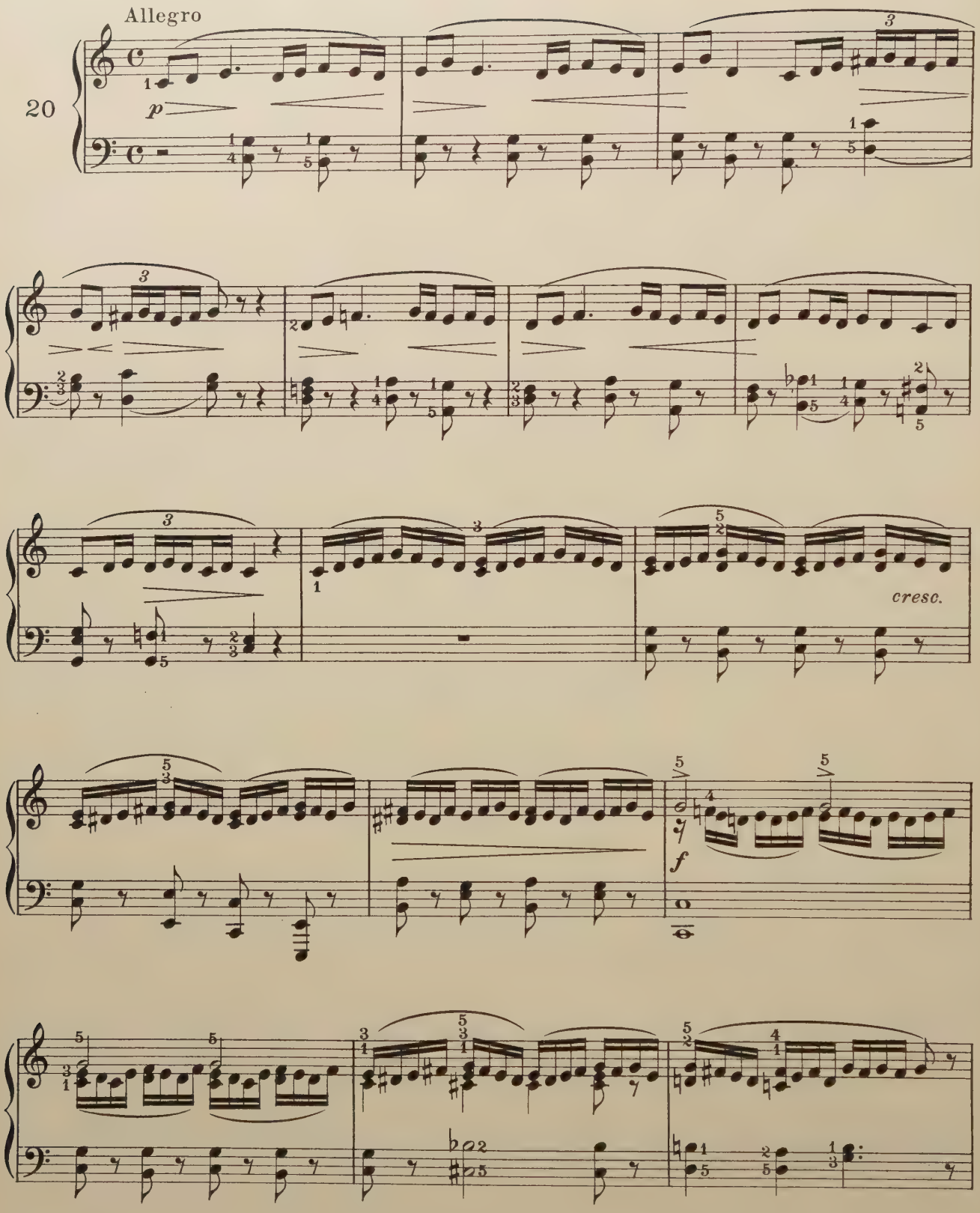
Arr. from BERTINI. Op. 29



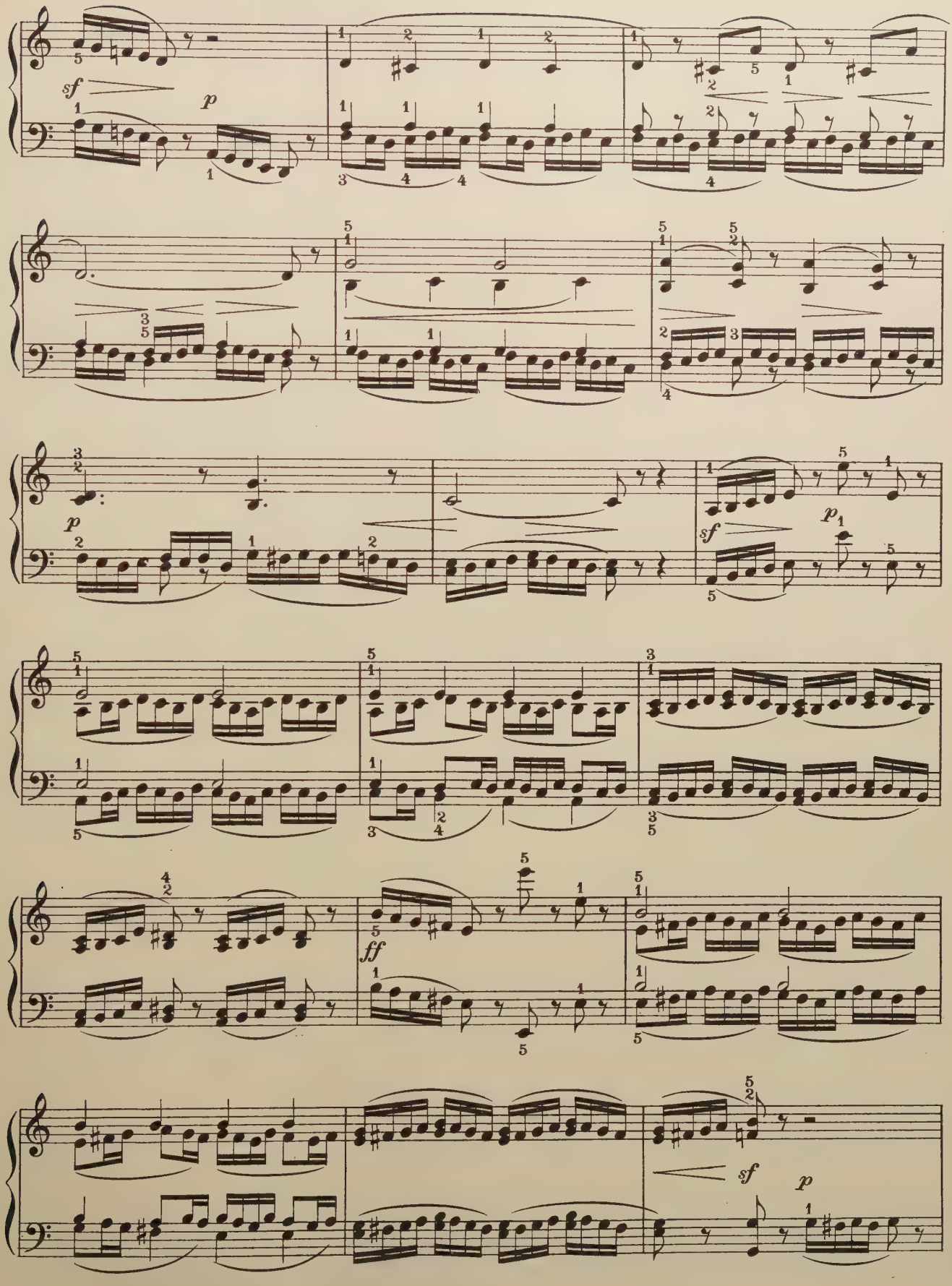

Grade III

*Edited by*
*CHARLES DENNÉE*

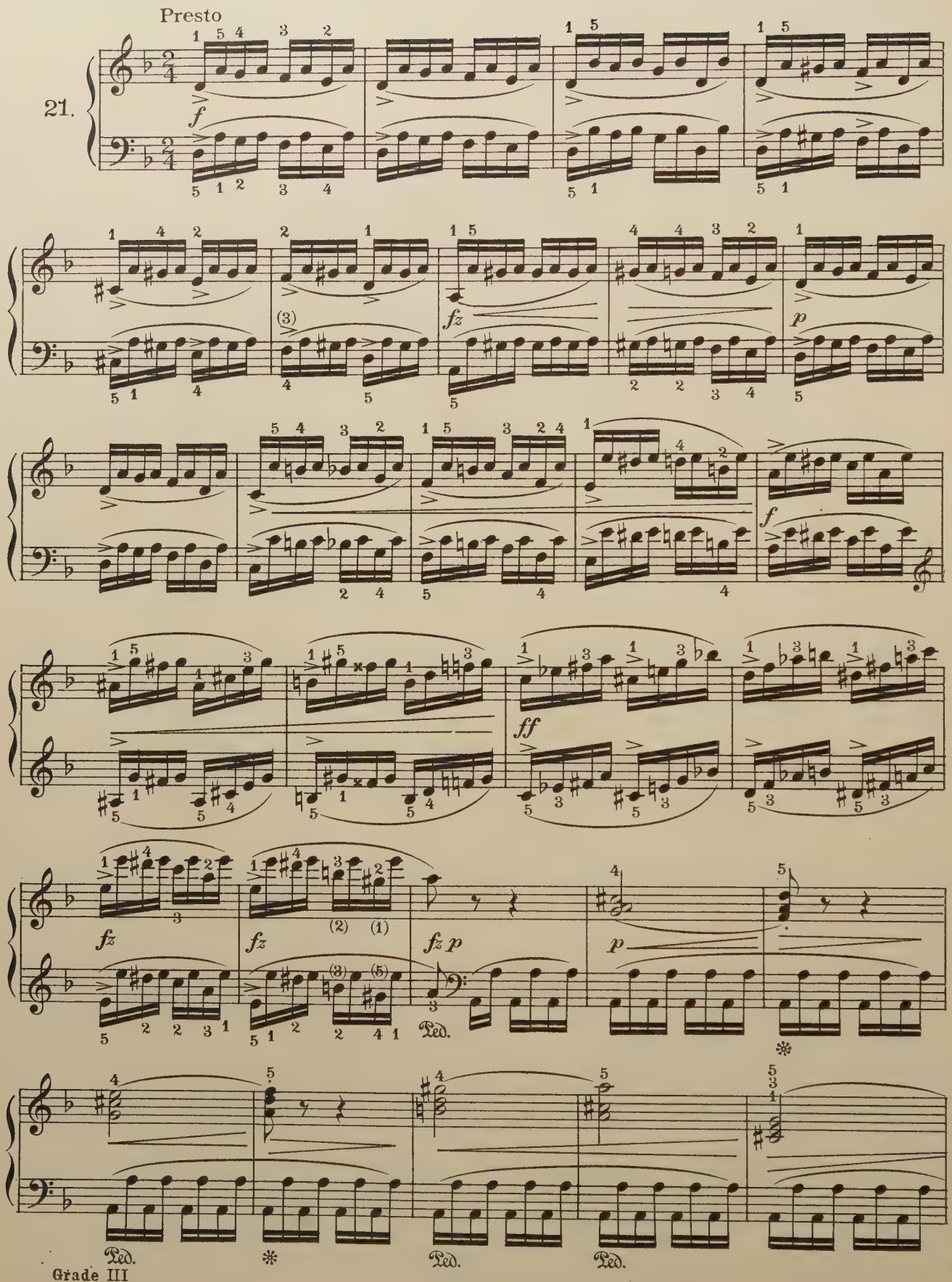
HASERT Op. 50, № 1

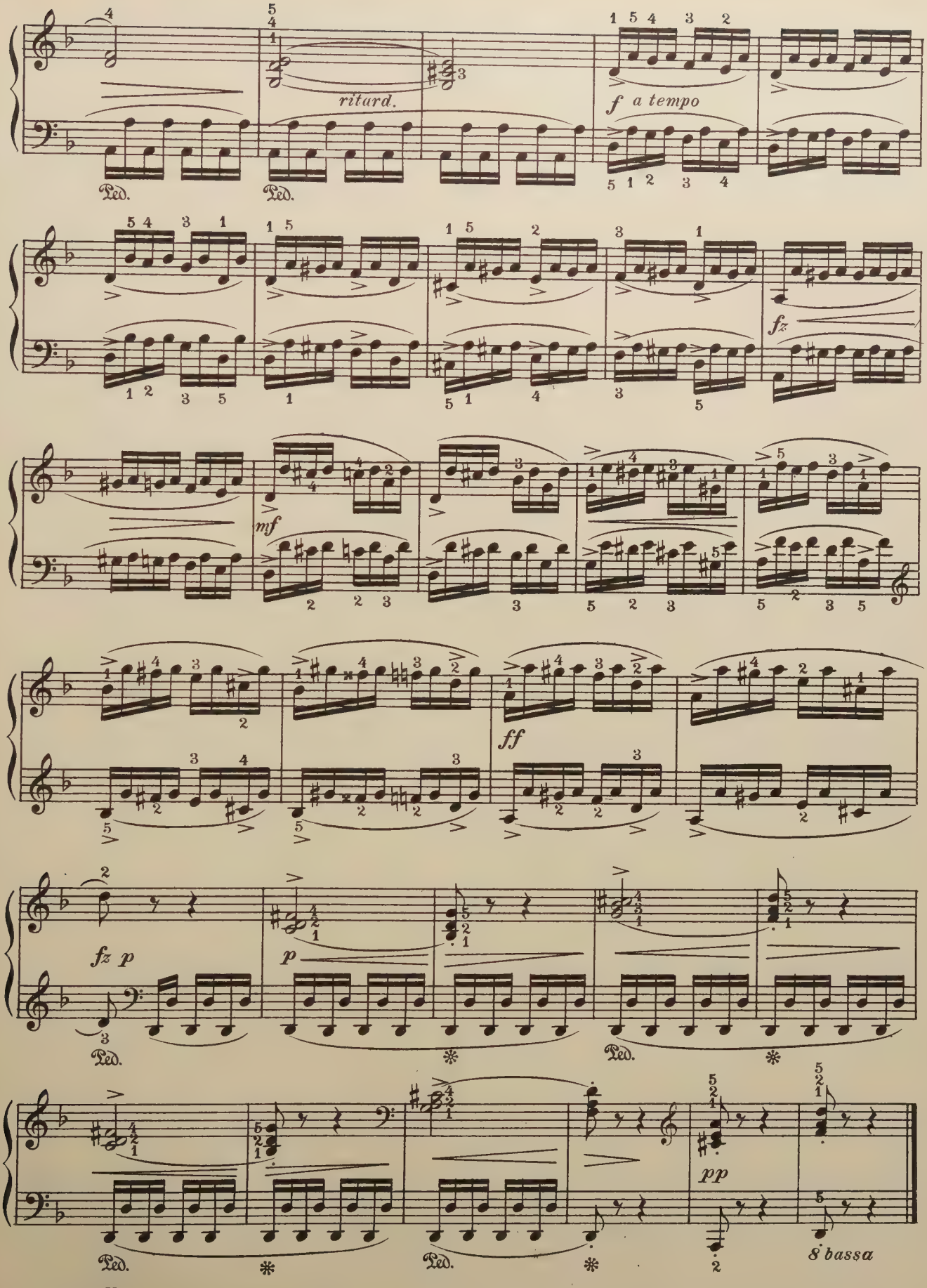



Grade III

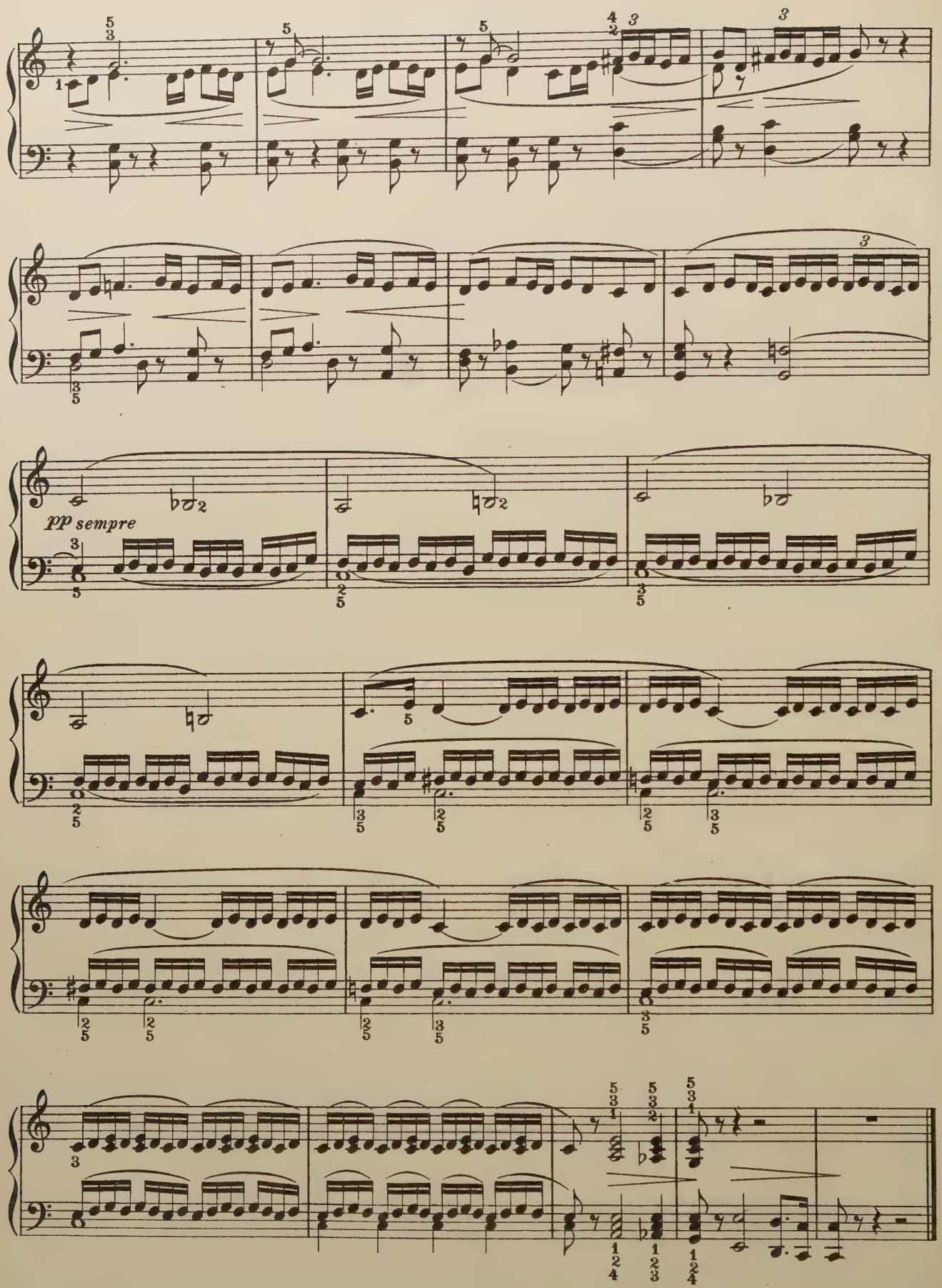



Grade III


Presto
21.
Ped.
Grade III



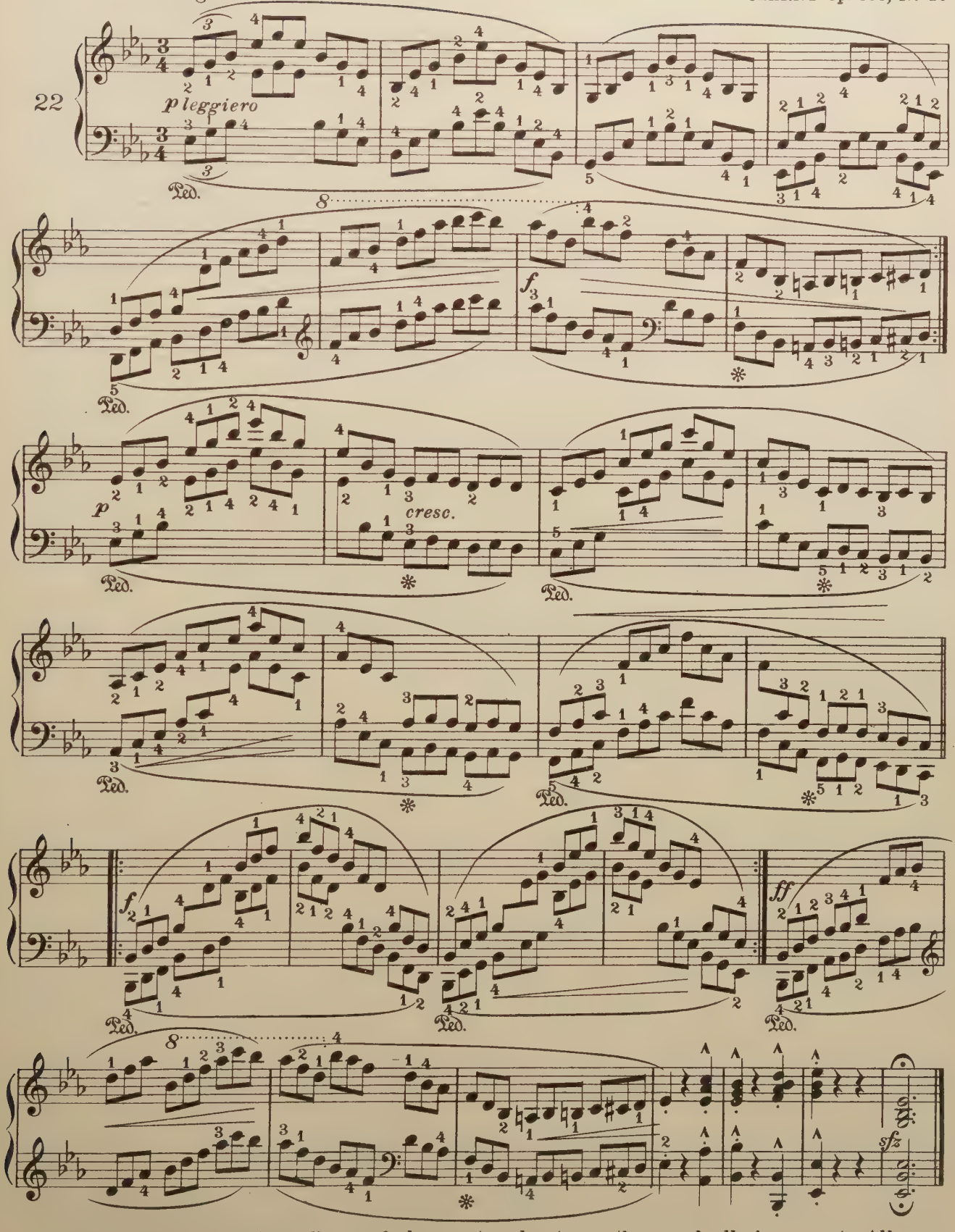

Grade III


pp sempre

*Edited by*
*CHARLES DENNÉE*

Allegro

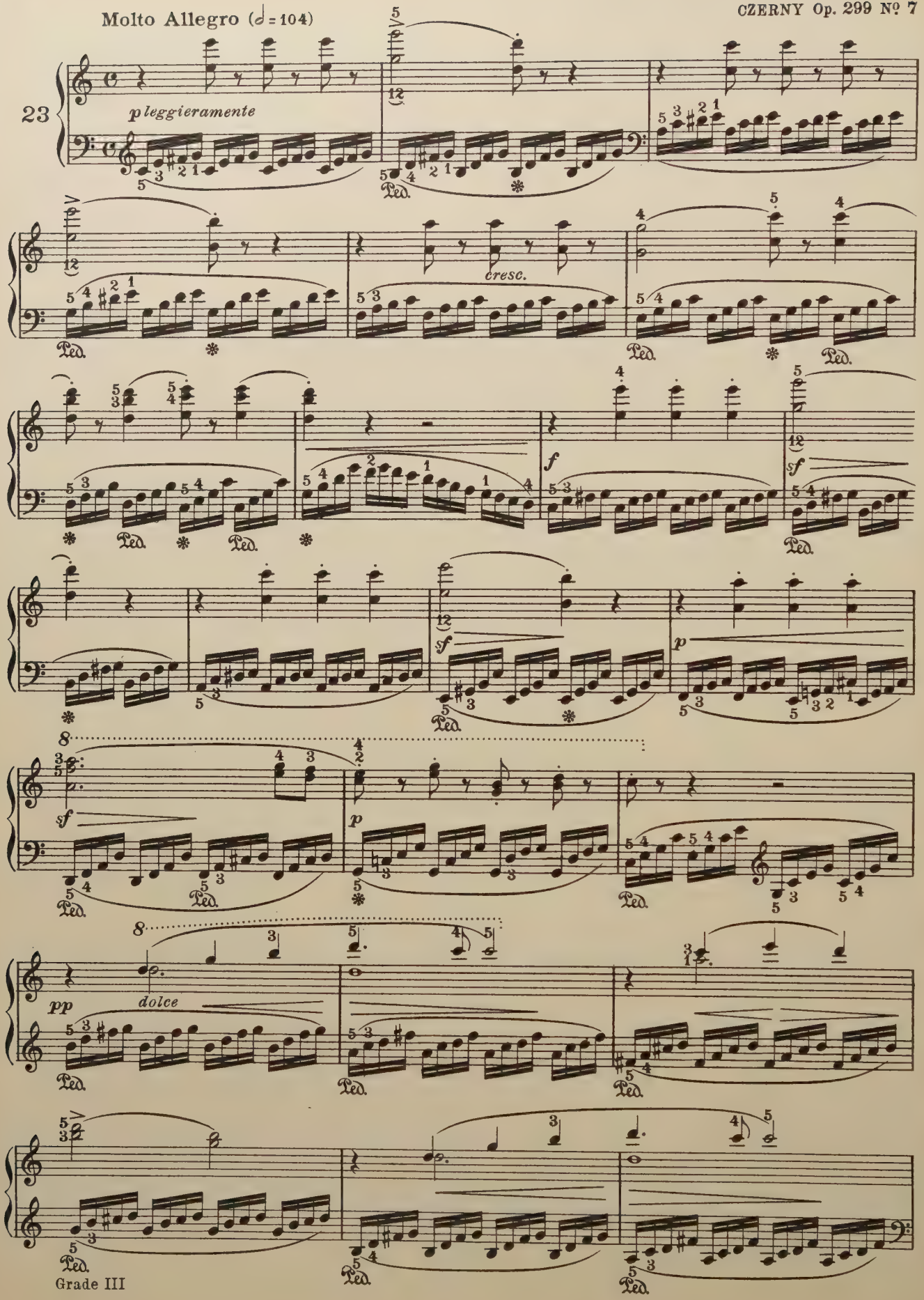
CZERNY Op. 636, № 12

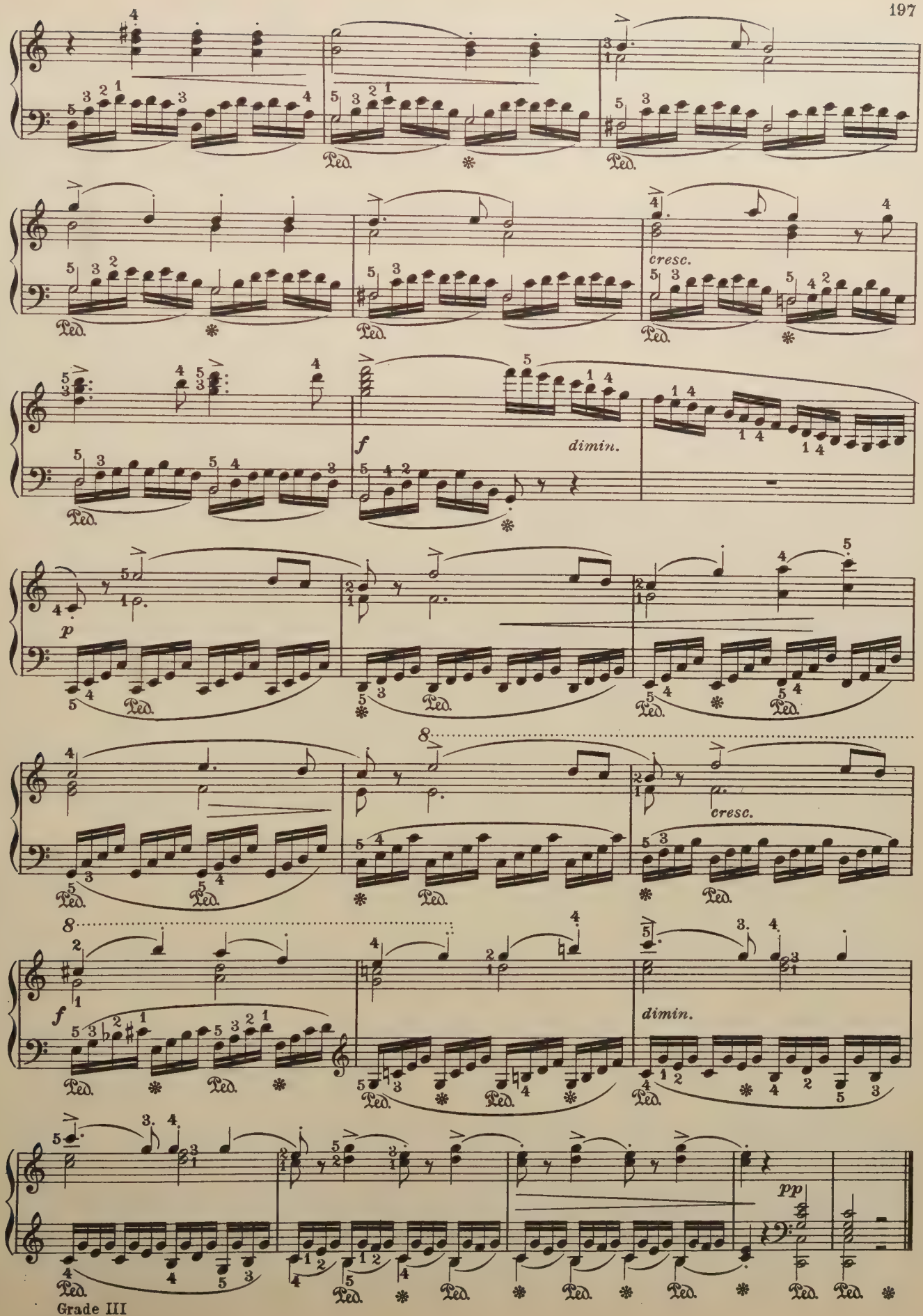



Do not attempt speed until the fingers feel sure at a slow tempo, then gradually increase to Allegro, eventually Presto

Grade III

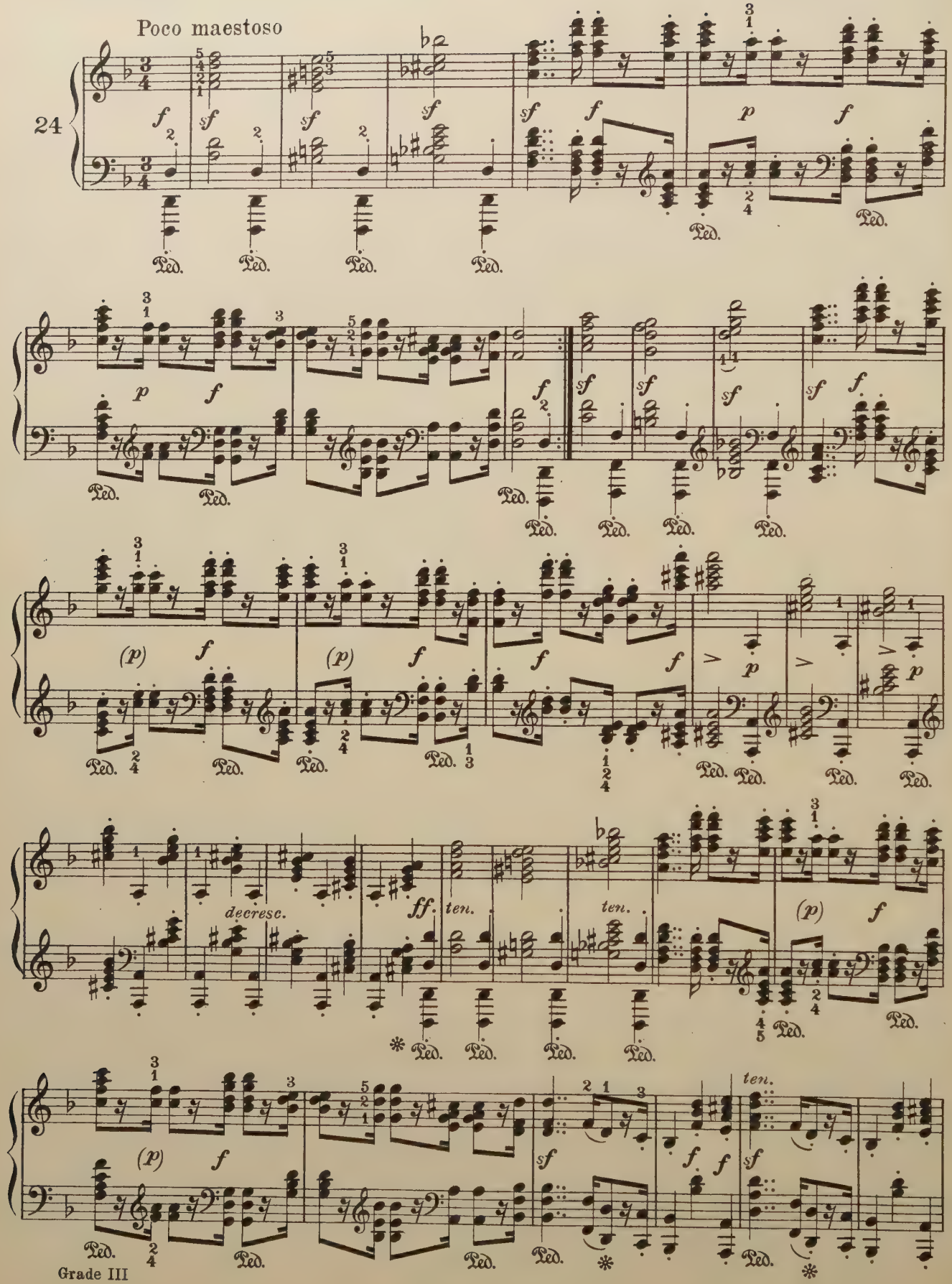
Molto Allegro (♩ = 104)




cresc.
f
dimin.
p
cresc.
f
dimin.
pp

*Edited by*
*CHARLES DENNÉE*








*Edited by*
*CHARLES DENNÉE*

CZERNY Op. 821, Nos 107-108



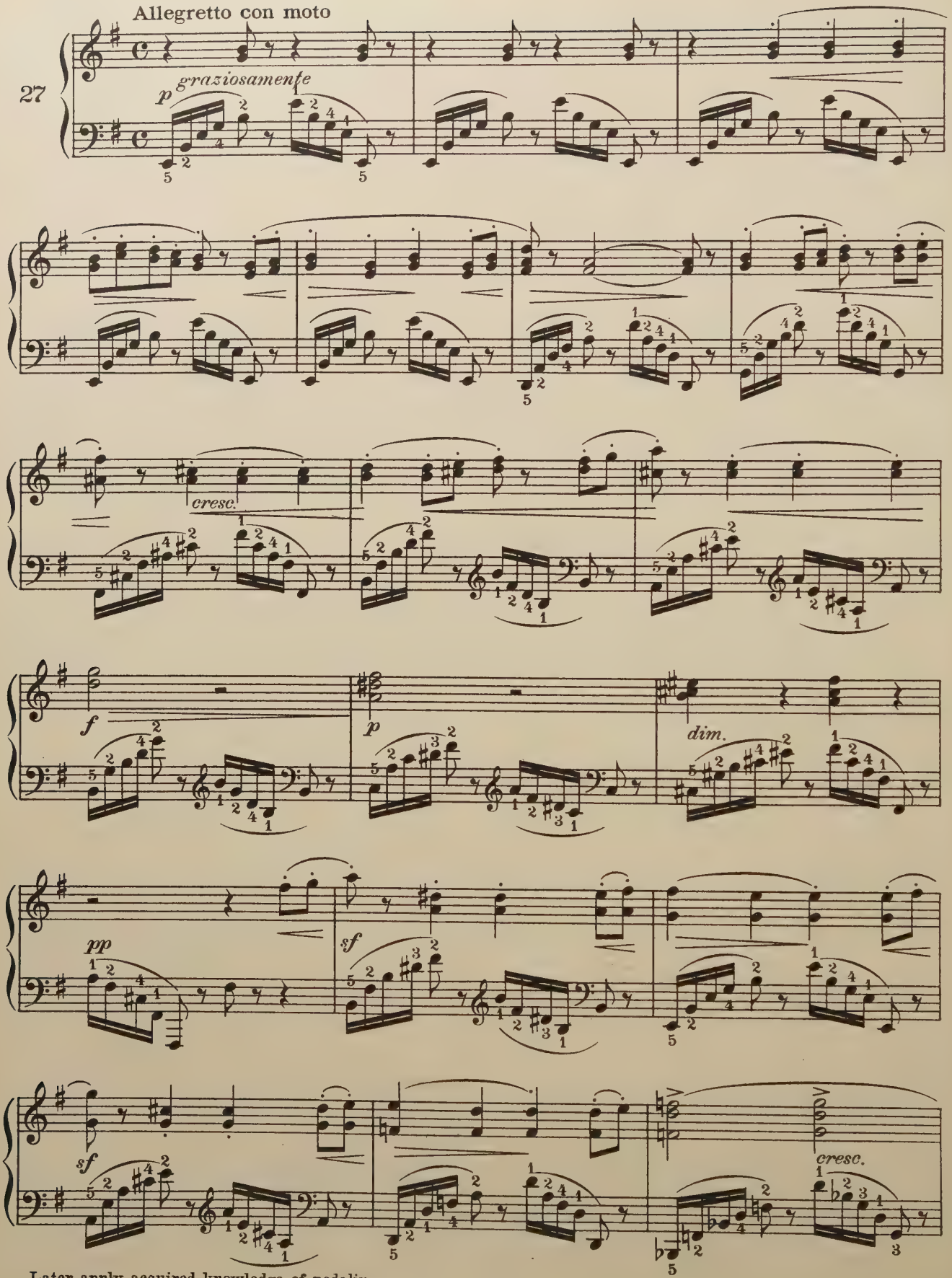

*Edited by*
*CHARLES DENNÉE*



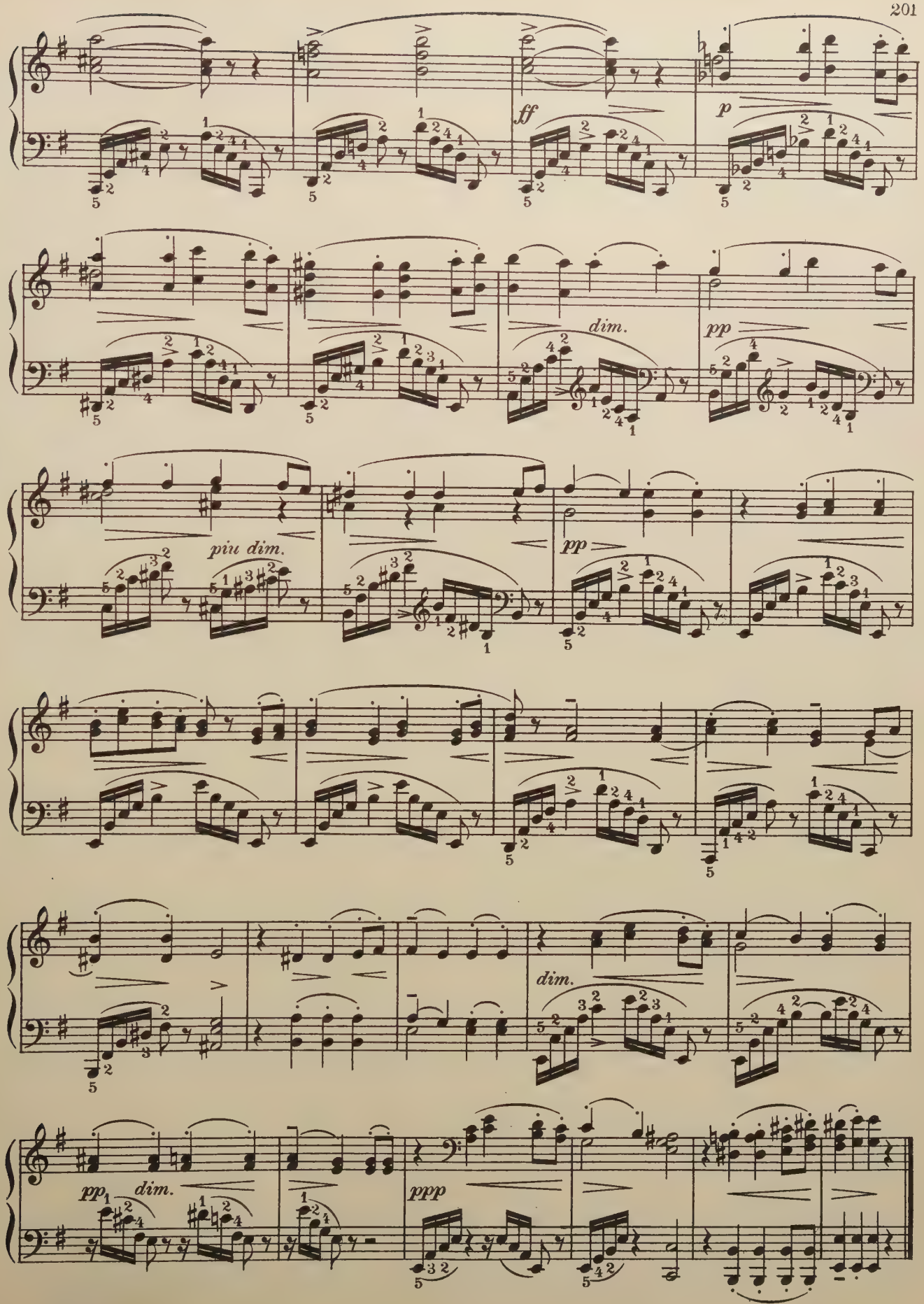

Practise very slowly and firmly, for precision, at first; Review constantly for speed and freedom.

*Edited by*
*CHARLES DENNÉE*



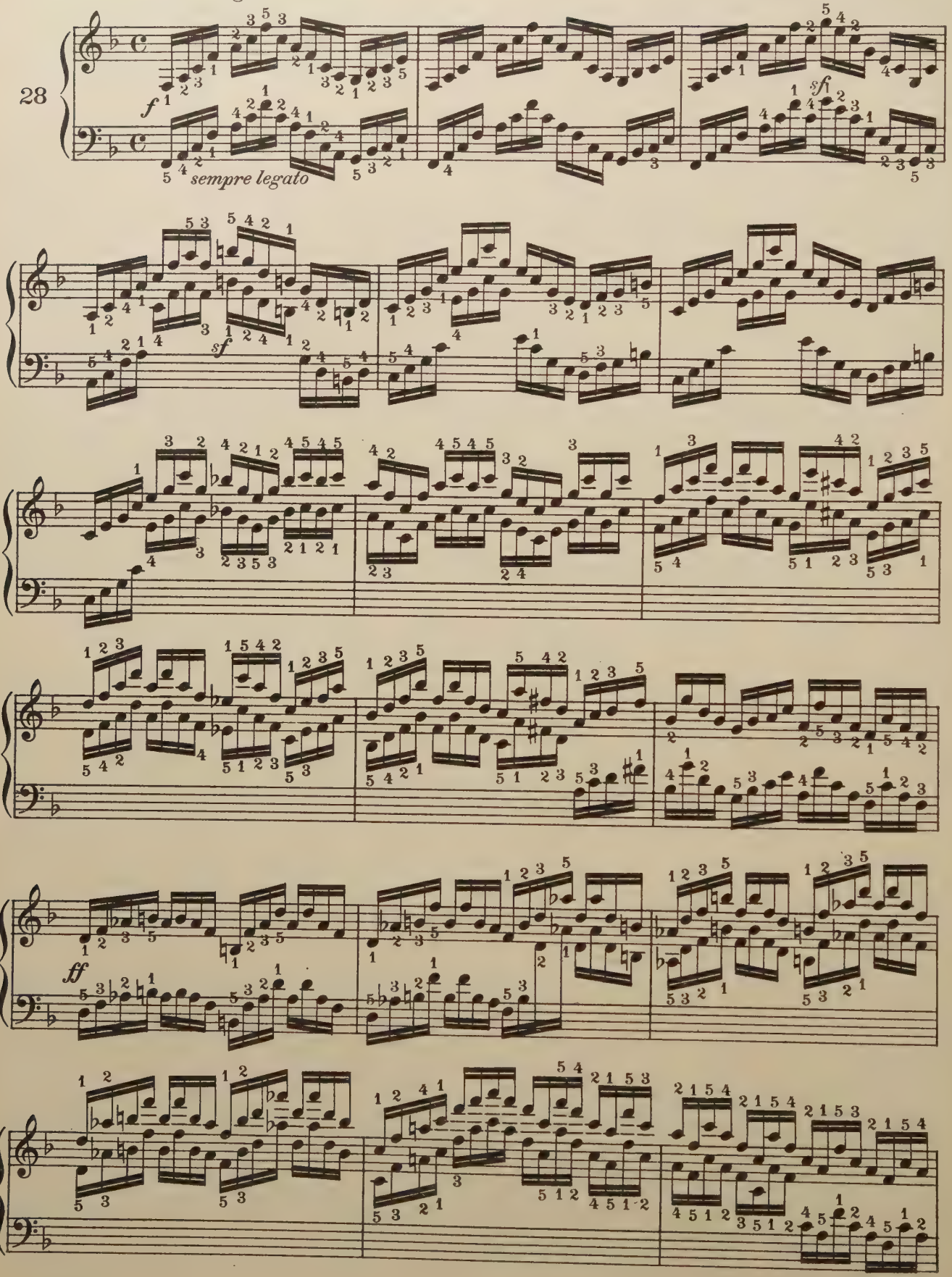



Later apply acquired knowledge of pedaling.
Grade III


ff
p
dim.
pp
più dim.
pp
dim.
pp
dim.
ppp

Molto allegro (♩= 92)

CZERNY, Op. 299, Nº 12



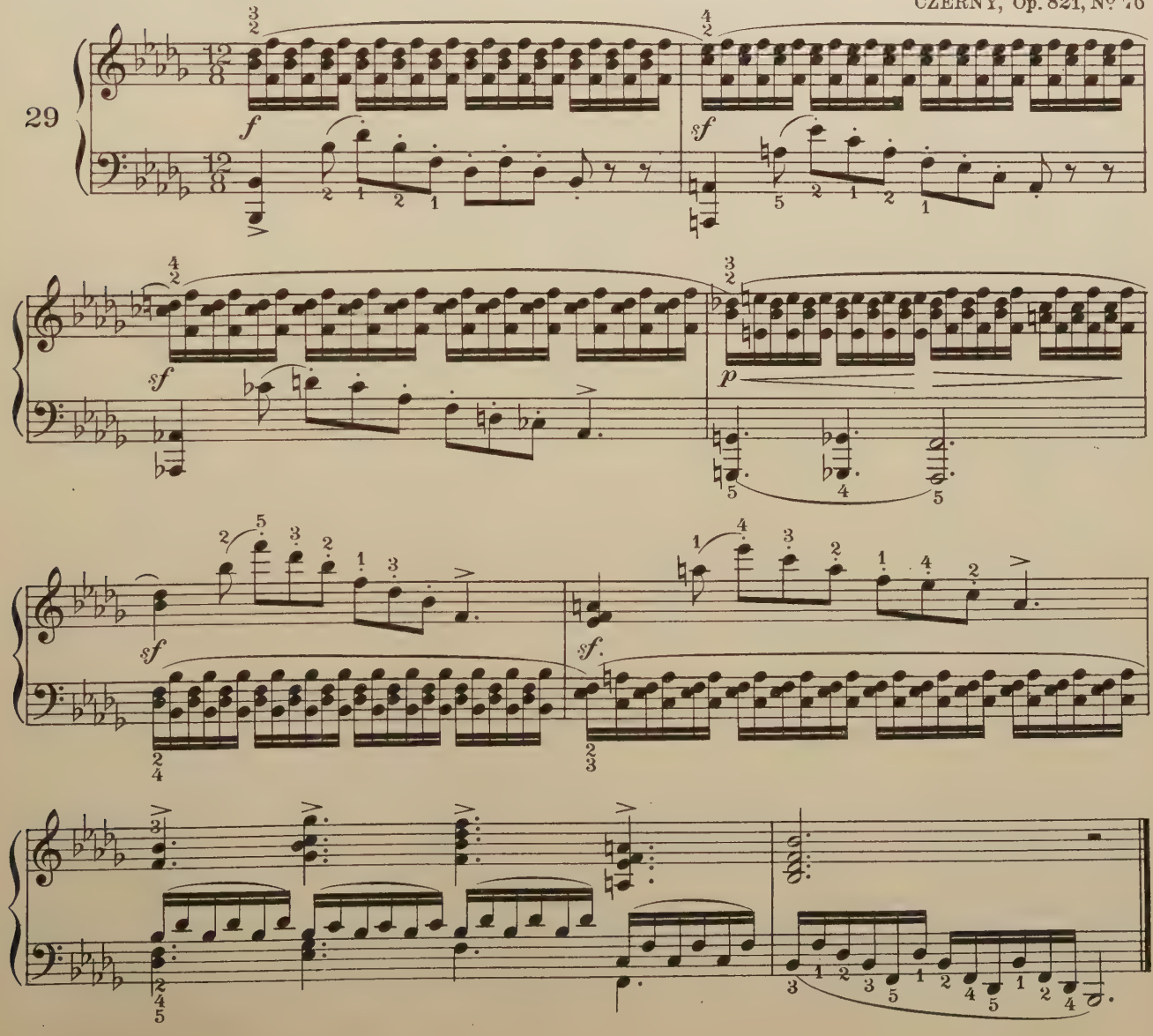

Grade III



Allegro

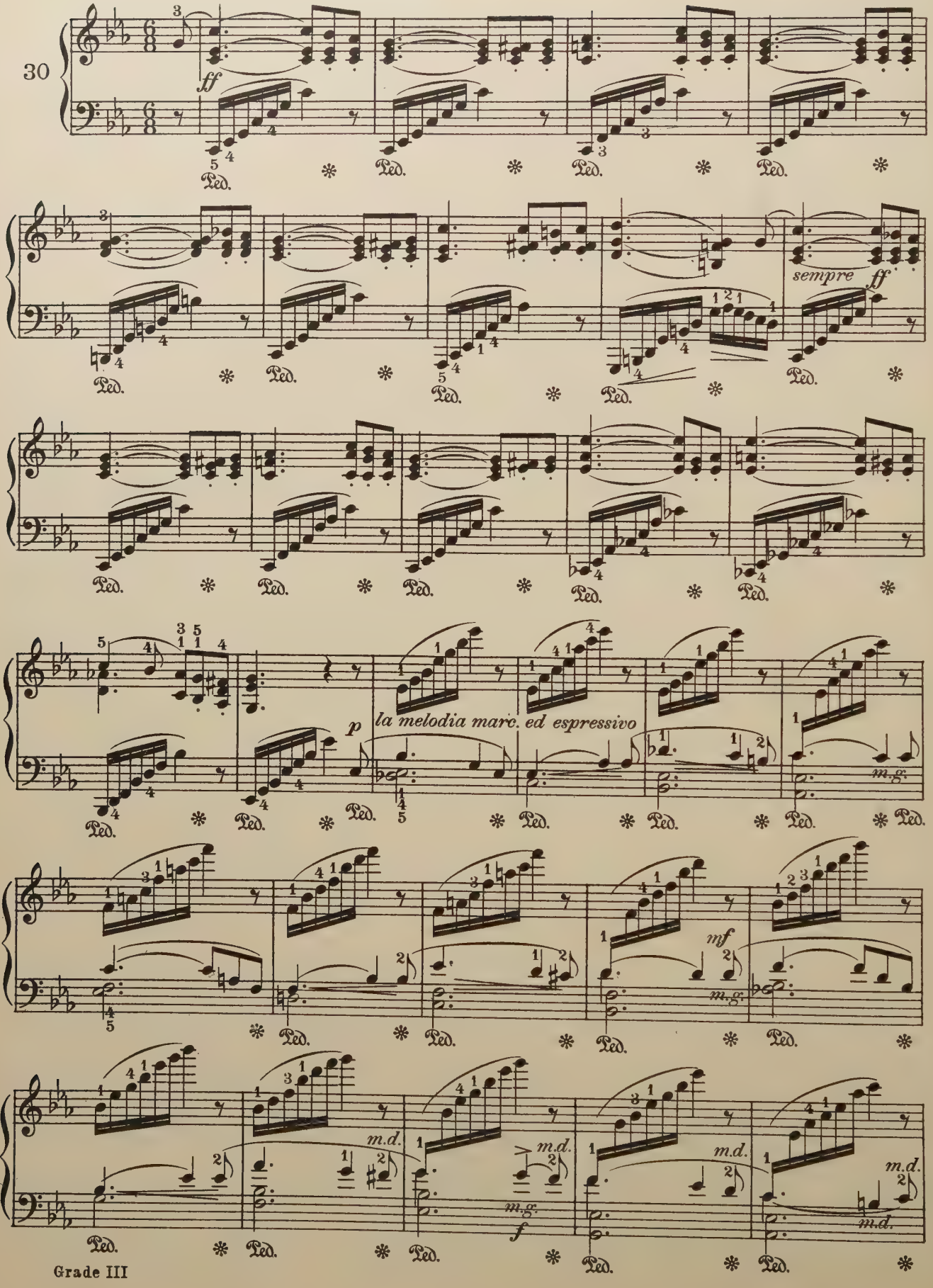
CZERNY, Op. 821, № 76

29

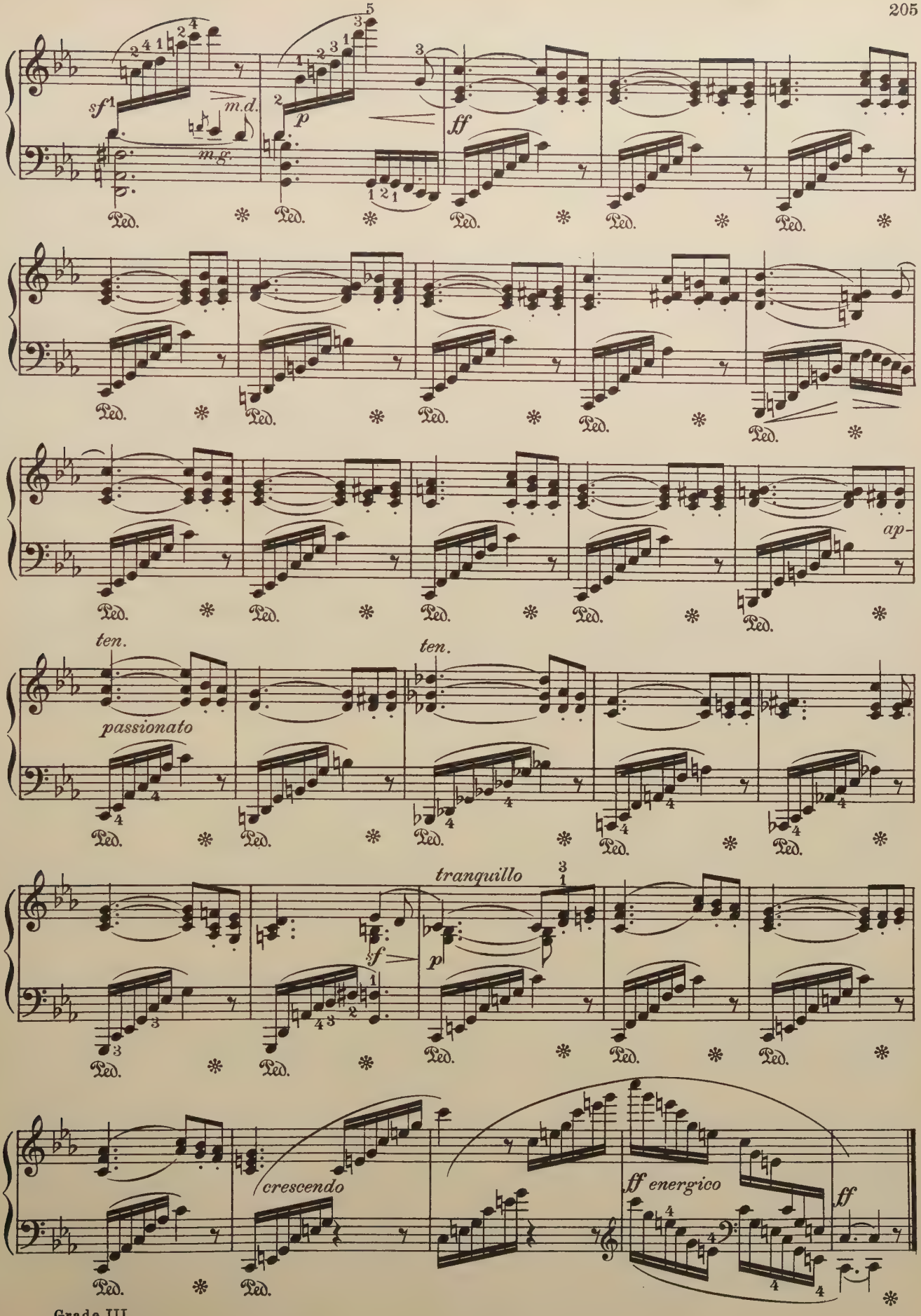


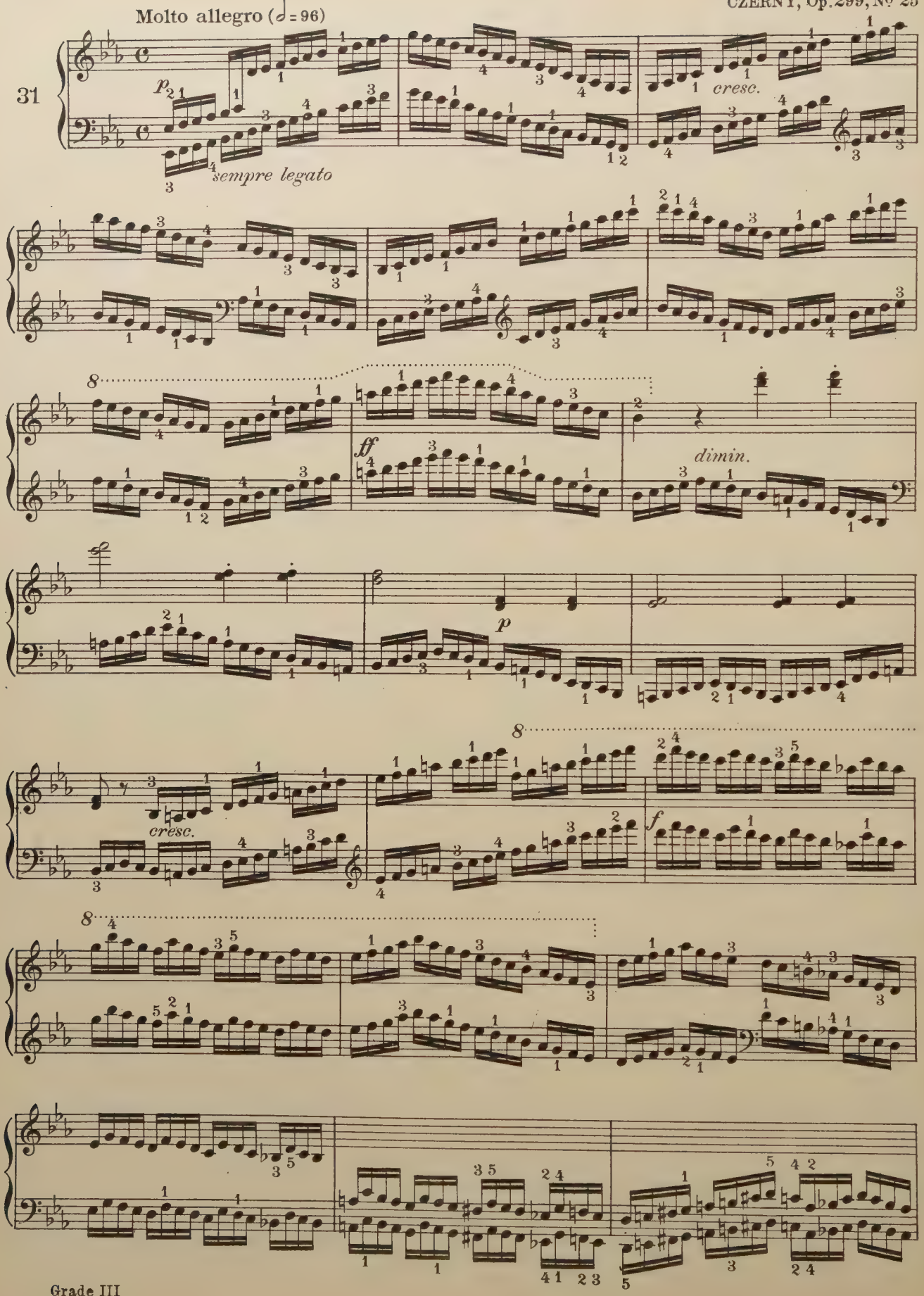
Grade III

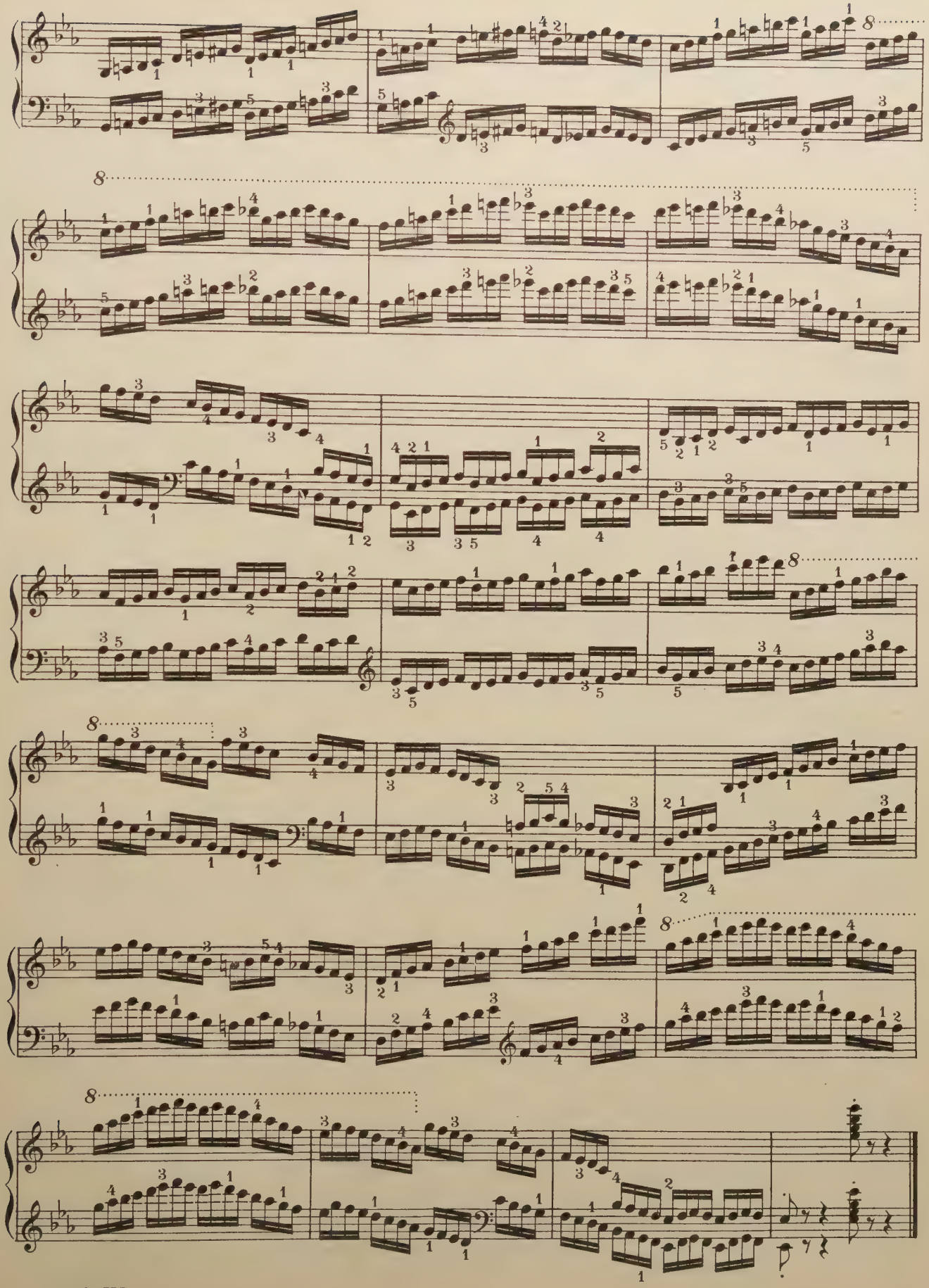
Allegro con fuoco e grandioso




Grade III

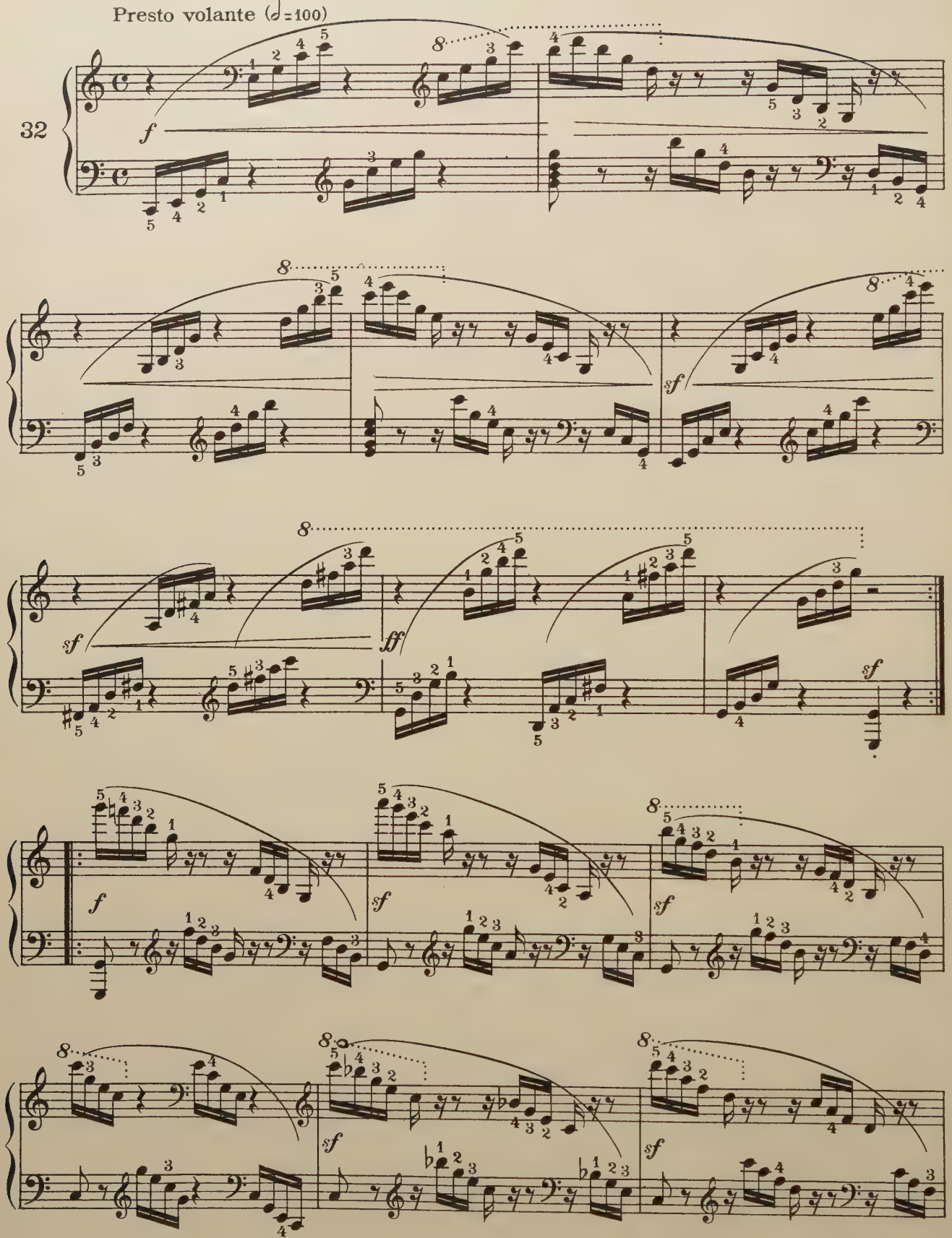

sf
m.d.
m.g.
p
ff
Ped.
ap-
ten.
passionato
ten.
tranquillo
sf
p
crescendo
ff energico
ff


Molto allegro (♩ = 96)
31
p
sempre legato
cresc.
ff
dimin.
p
cresc.
f



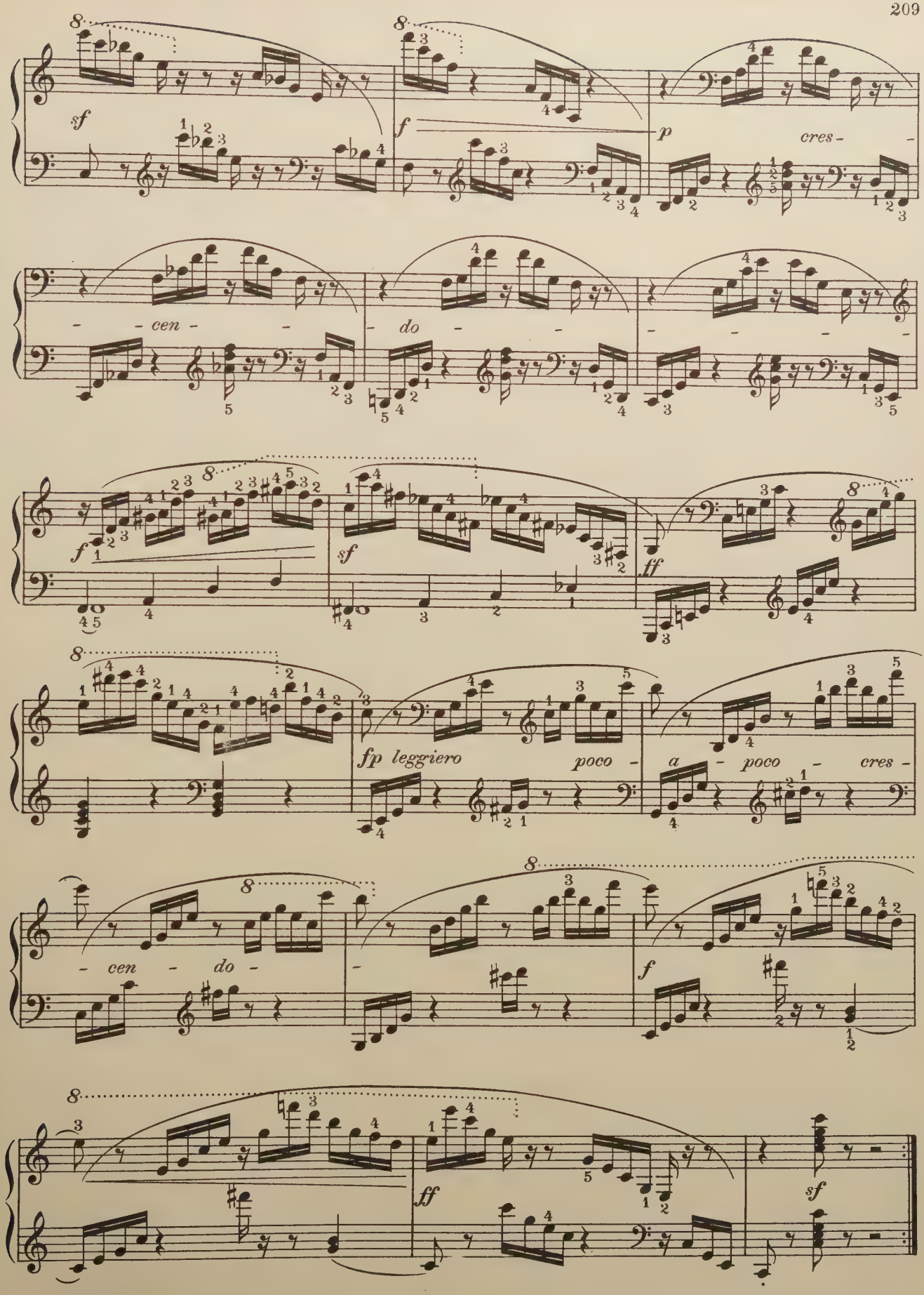
Grade III

Presto volante (♩=100)




Practise for accuracy and distinctness and finger equality at first, gradually increasing speed when these qualities are mastered.

Grade III


sf
f
p
cres -
- cen -
- do -
f
sf
ff
fp leggiero
poco -
a - poco -
cres -
- cen - do -
f
ff
sf

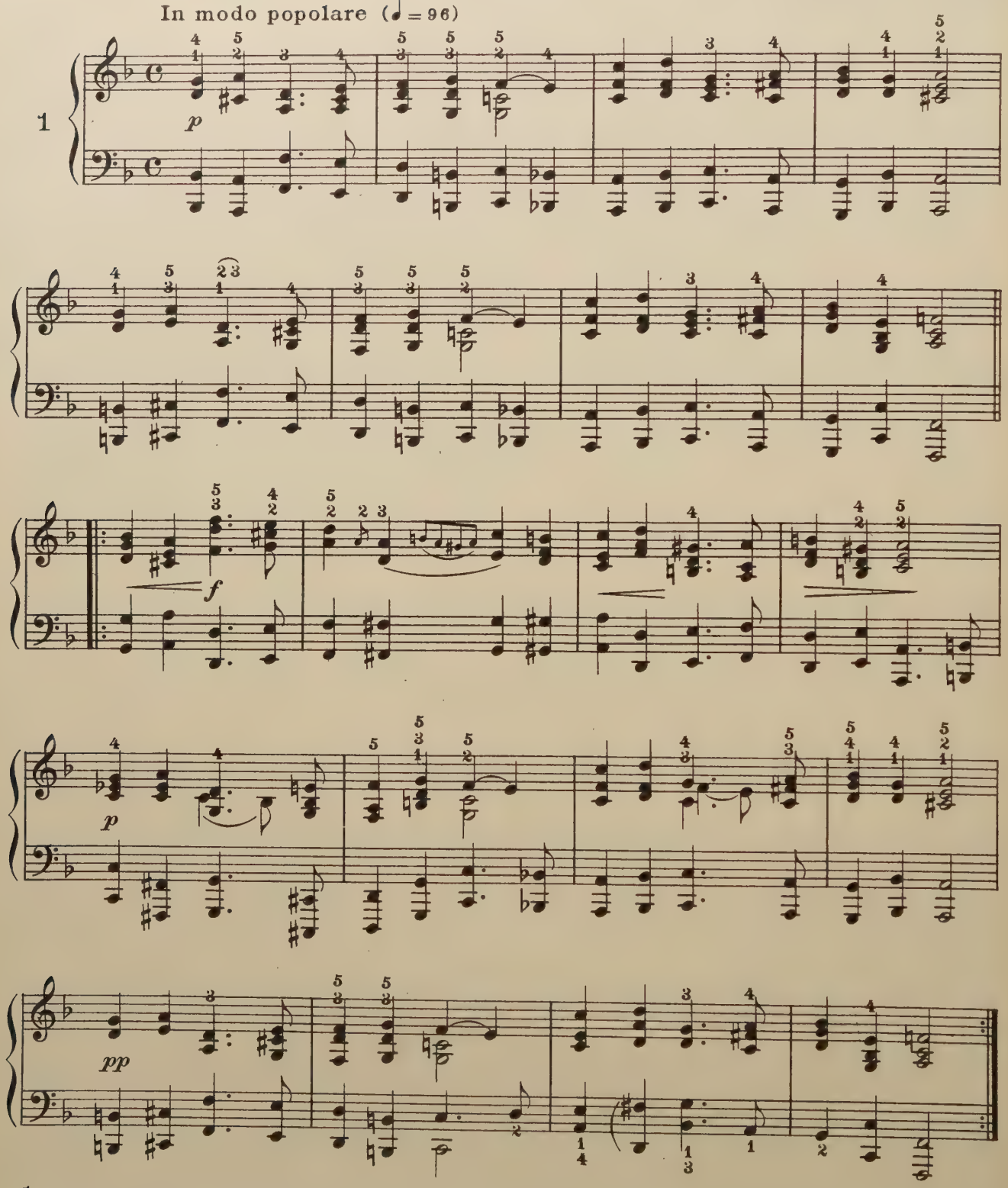
# THIRD GRADE PIECES

*Edited by*
*CHARLES DENNÉE*

## Norse Song

Greeting to G*

SCHUMANN. Op. 68, No 14




* *Niels W. Gade— Copenhagen*

Grade III

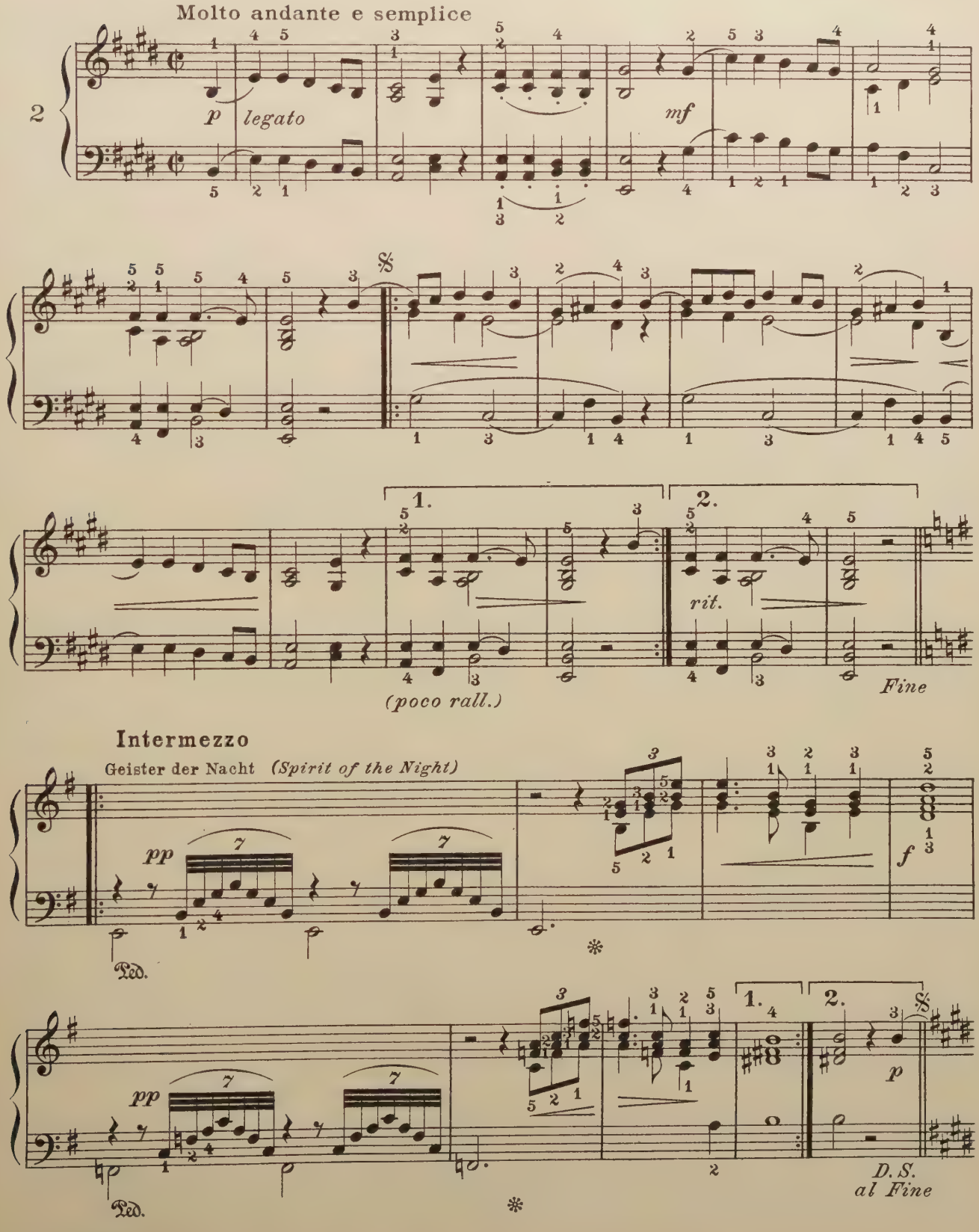
# Wächterlied

## (Watchman's Song)

*Edited by*
*CHARLES DENNÉE*

Inspired by a performance of Shakespeare's Macbeth

GRIEG. Op.12, N°3



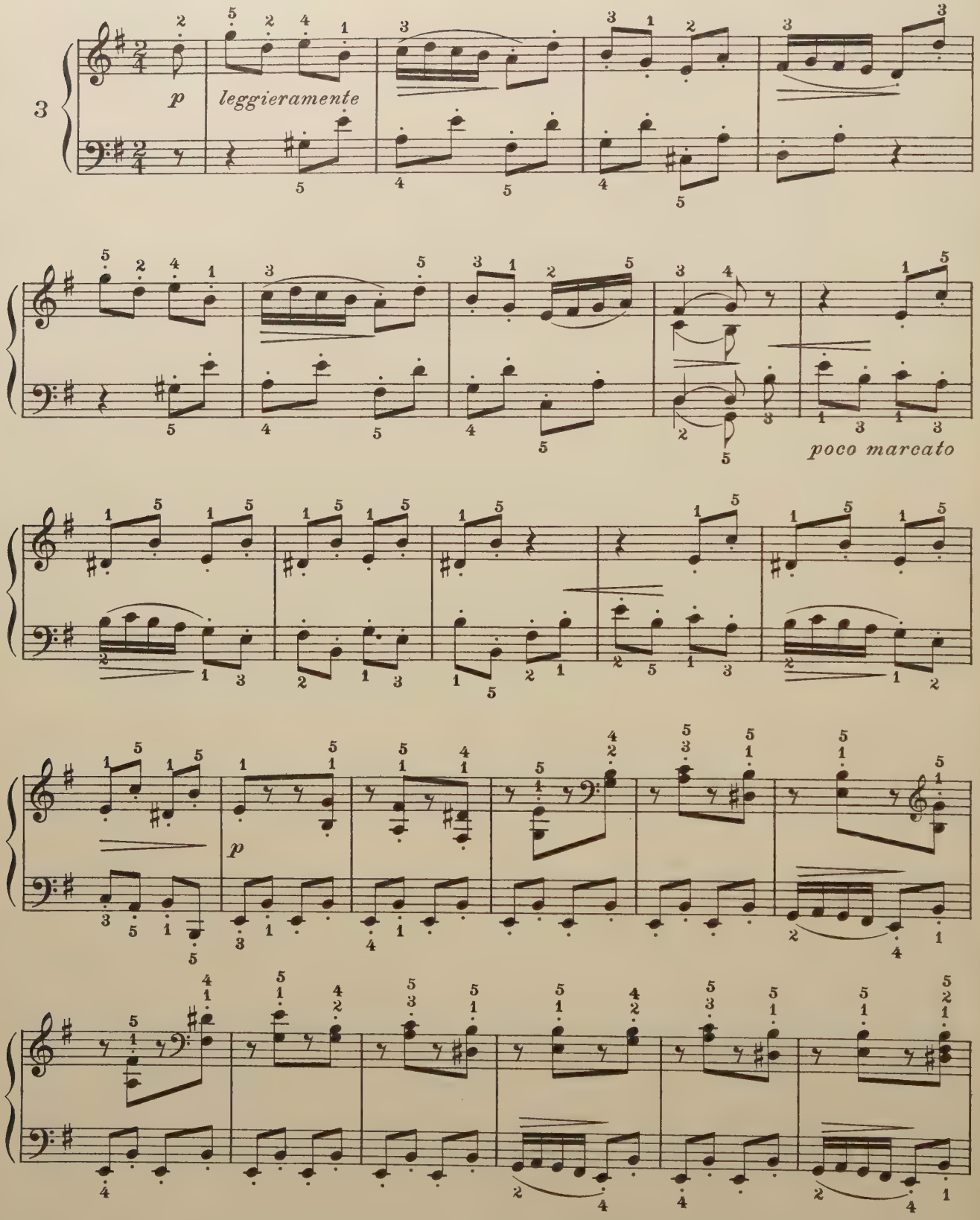

Grade III

# Coquetry

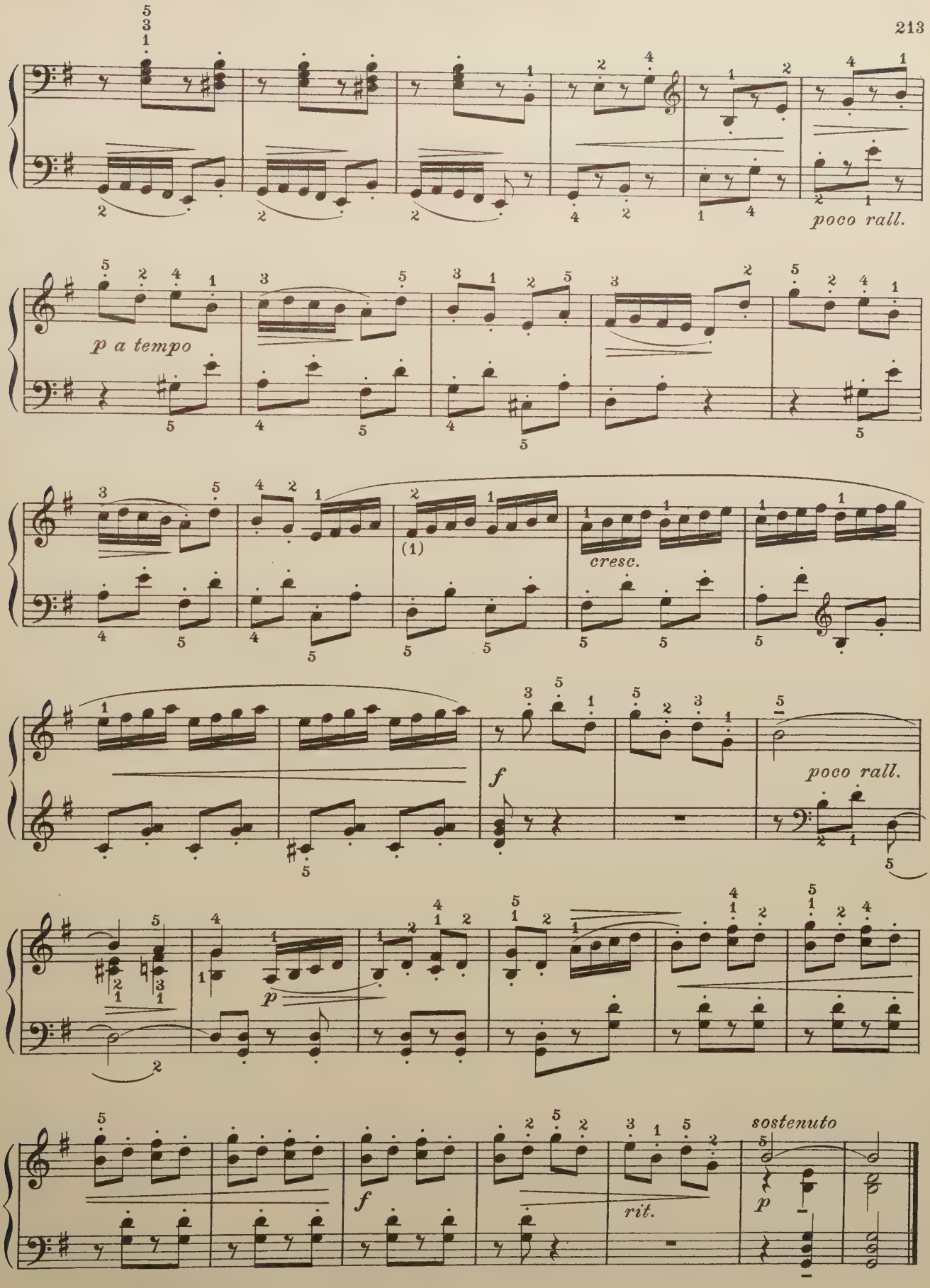
*Edited by*
*CHARLES DENNEE*

HUGO REINHOLD. Op. 56, No 3

Vivacemente



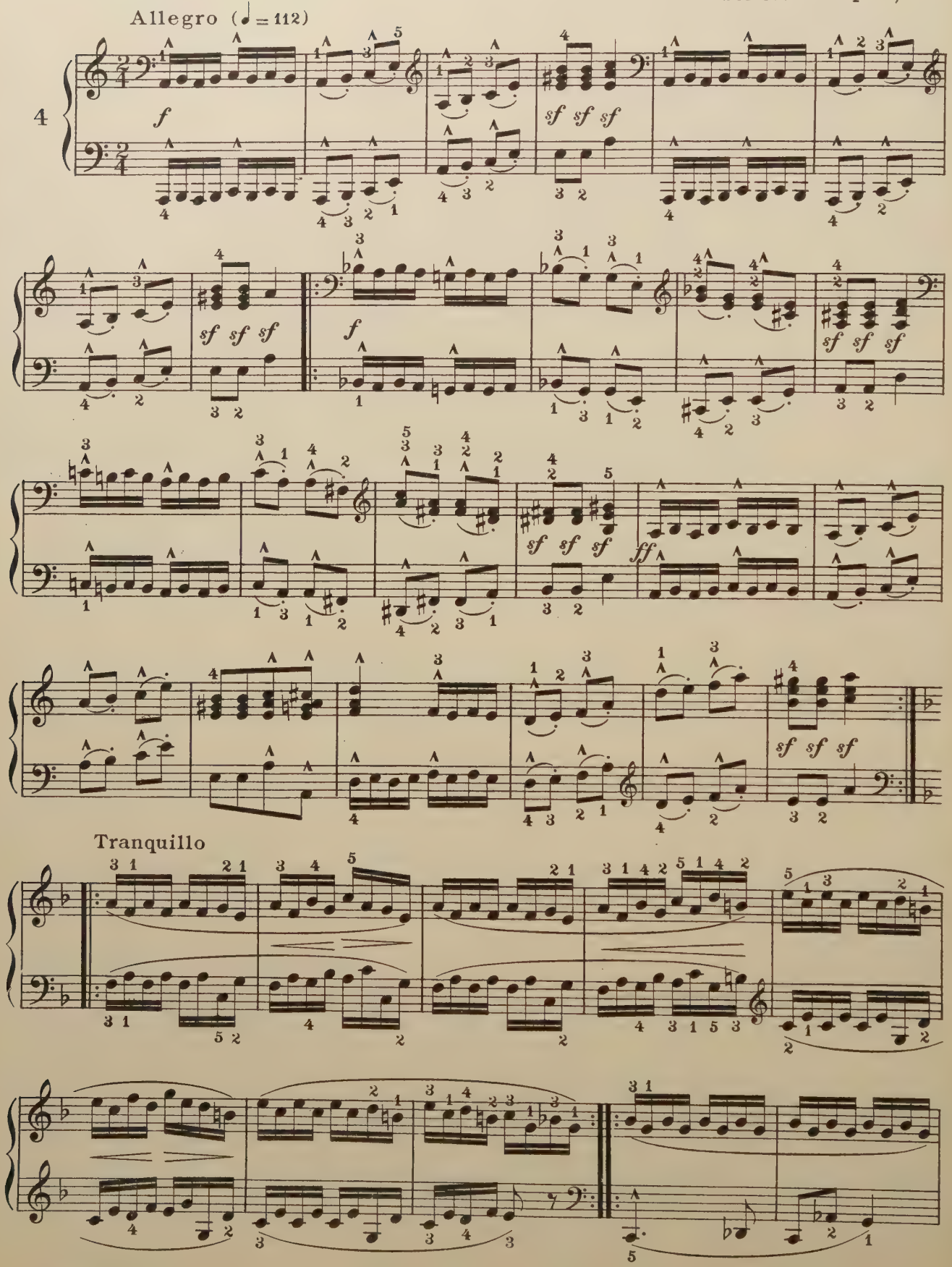

Grade III


poco rall.
p a tempo
(1)
cresc.
f
poco rall.
p
f
rit.
sostenuto
p

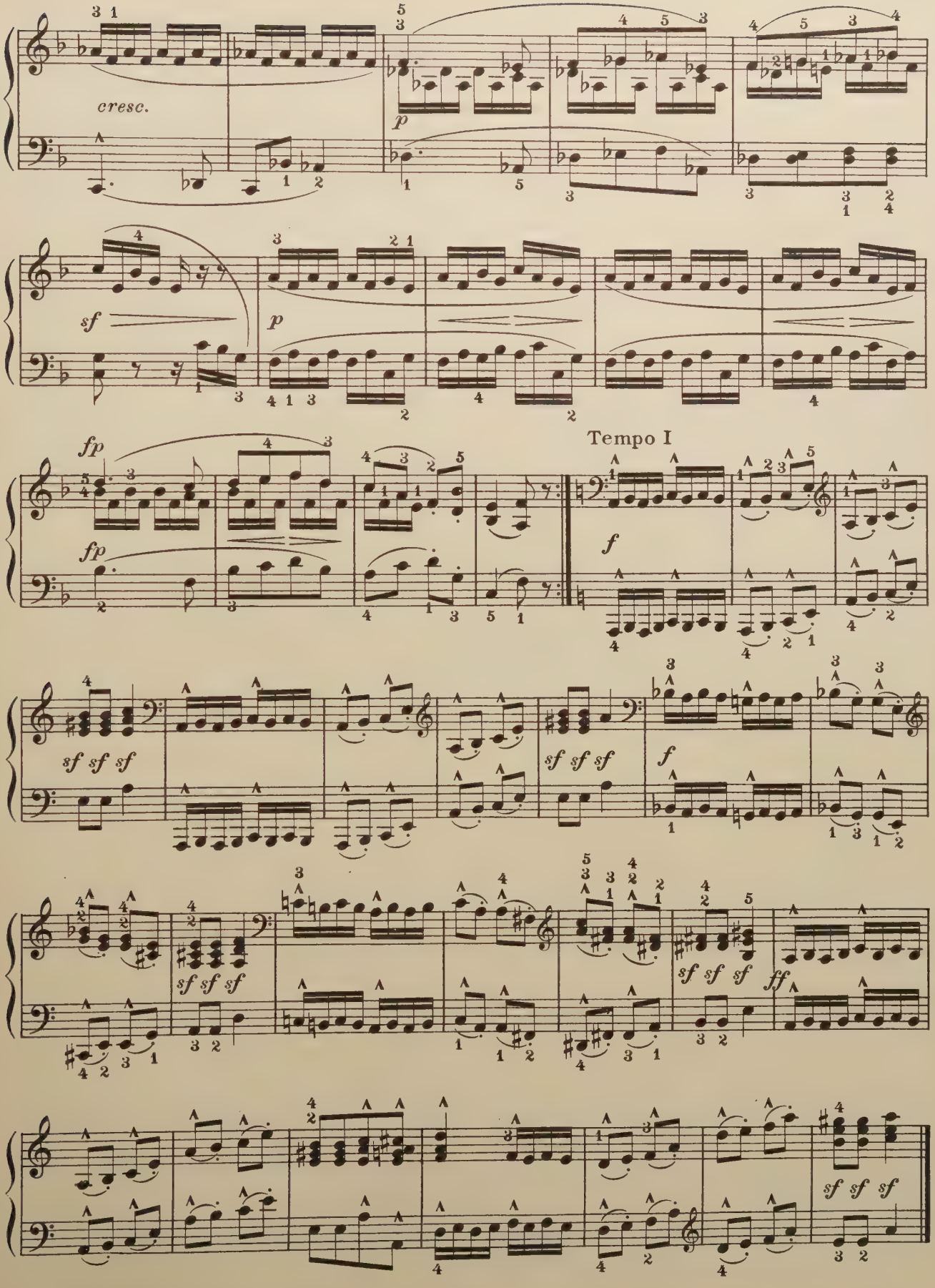
*Edited by*
*CHARLES DENNÉE*

# Knight Rupert

SCHUMANN. Op. 68, No 12



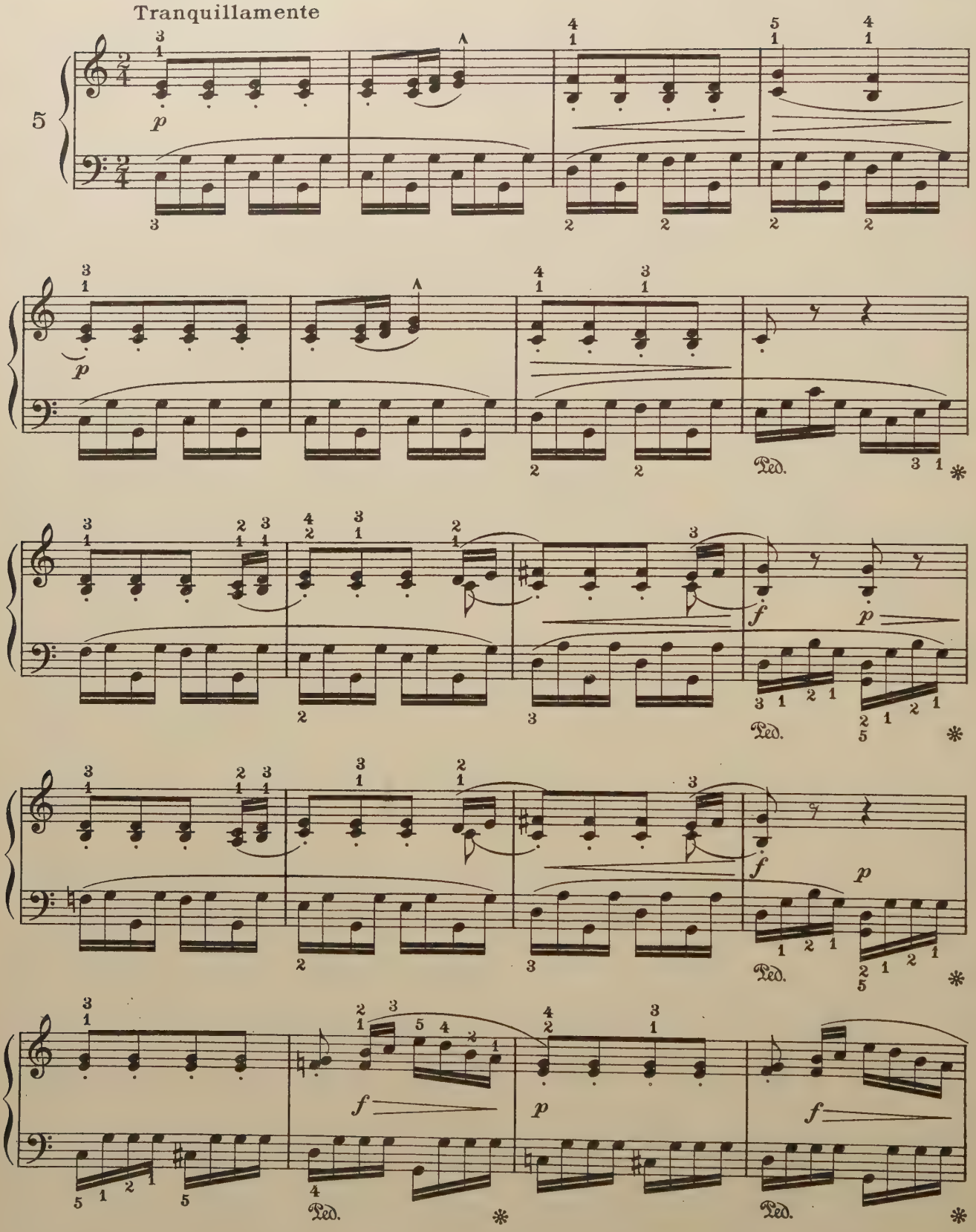

Grade III


cresc.
p
sf
p
fp
fp
Tempo I
f
sf sf sf
sf sf sf
f
sf sf sf
sf sf sf
ff
sf sf sf

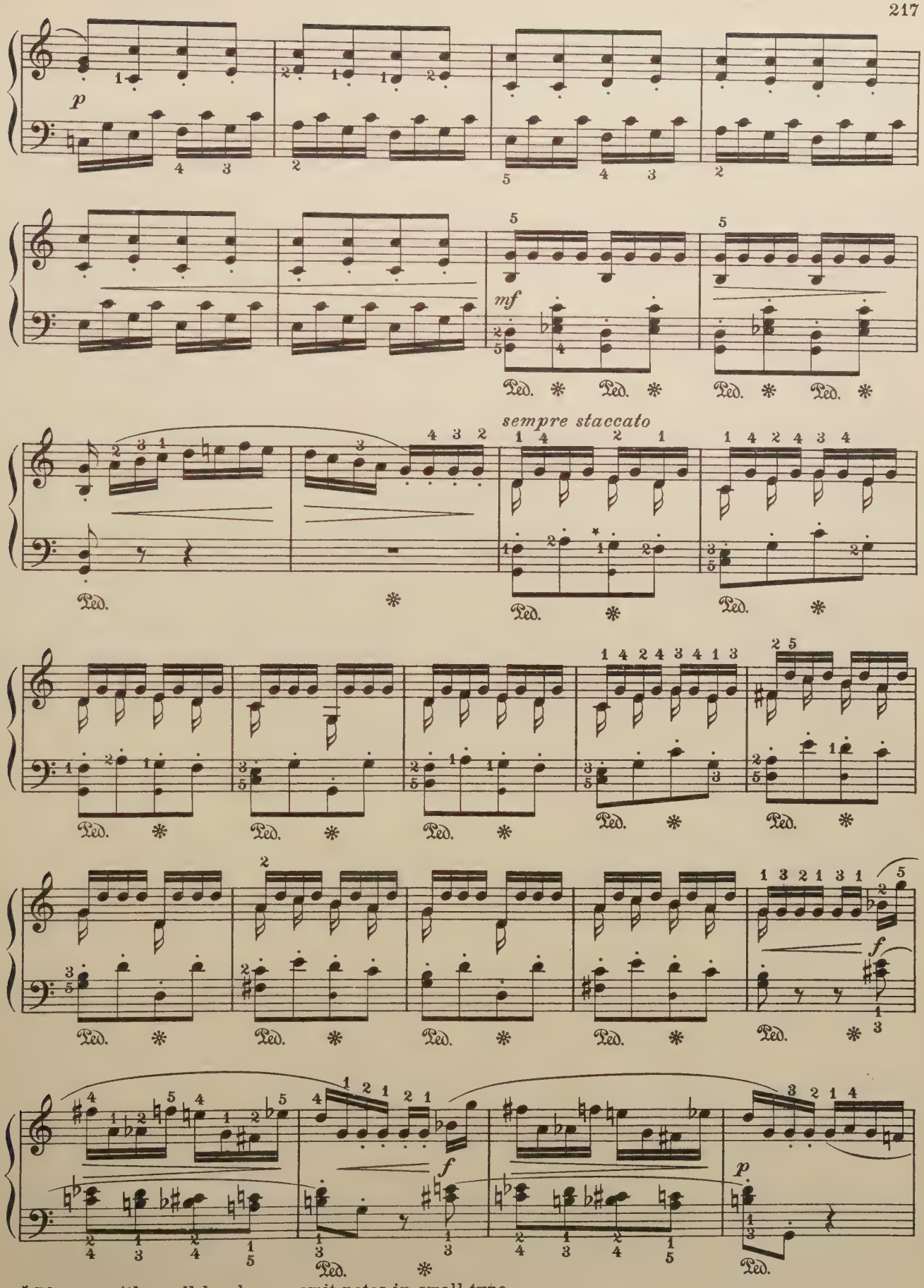
# The Mill

*Edited by*
*CHARLES DENNÉE*

A. JENSEN

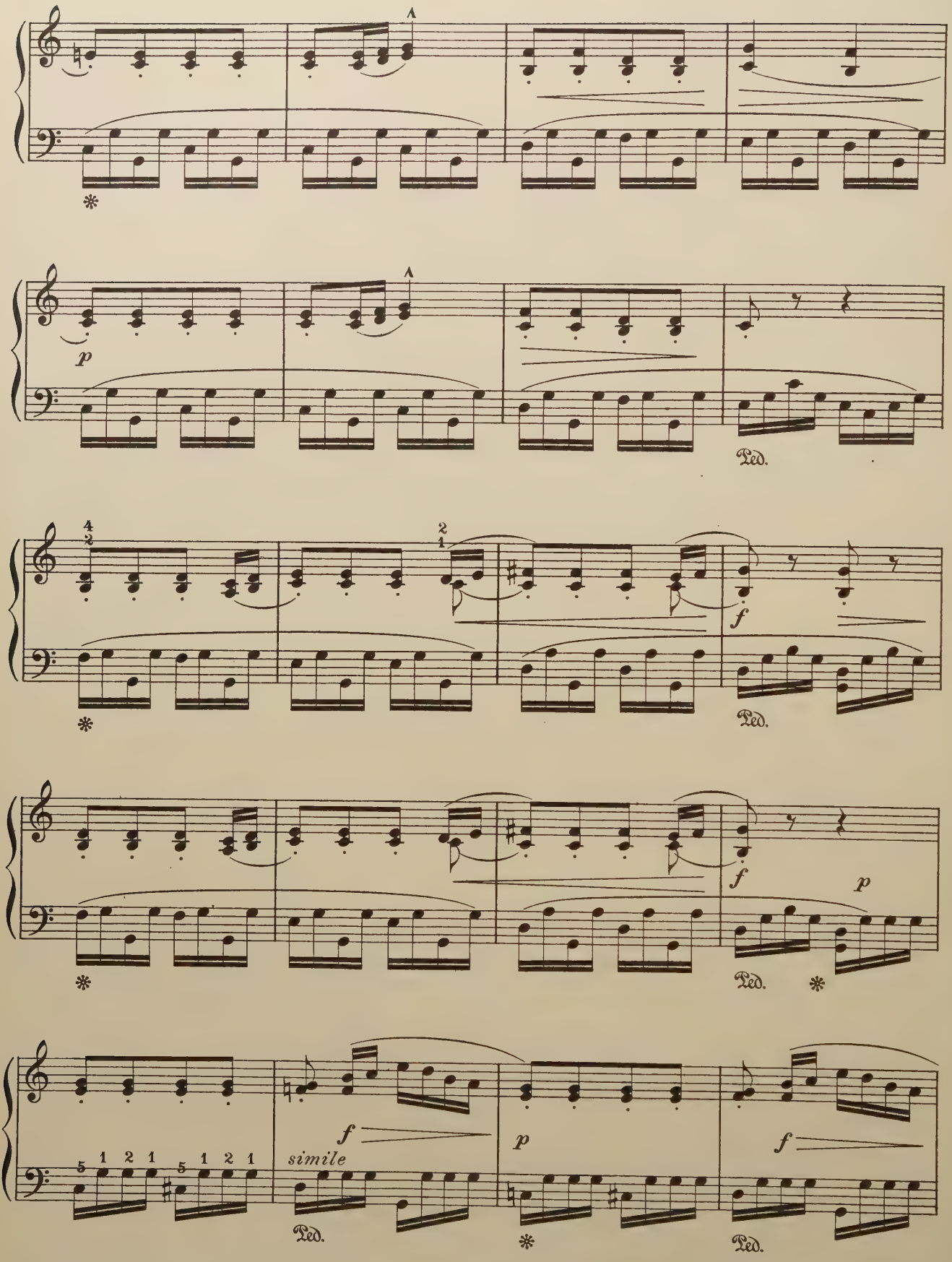



Grade III

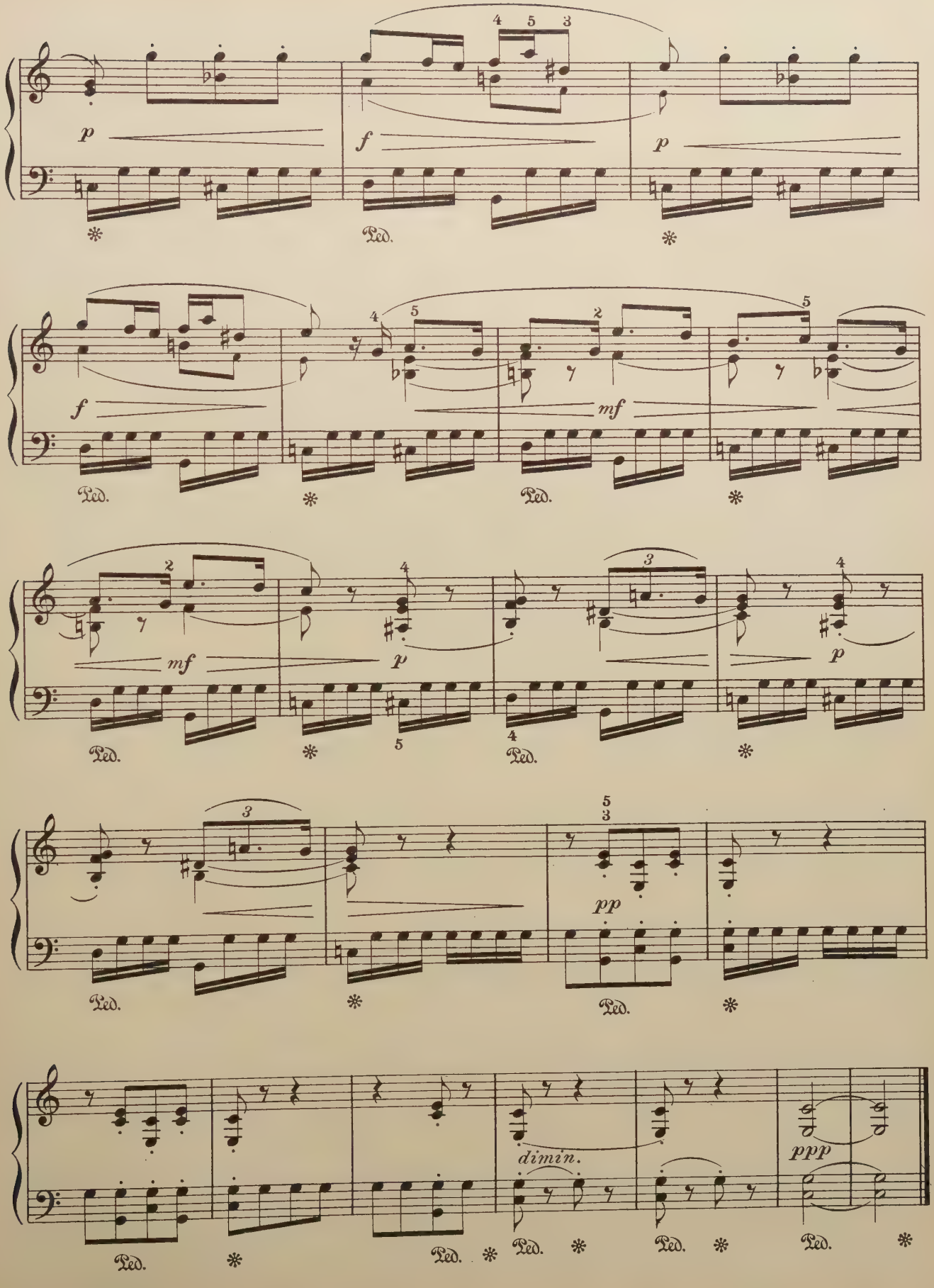



* Players with small hands may omit notes in small type

Grade III




Grade III

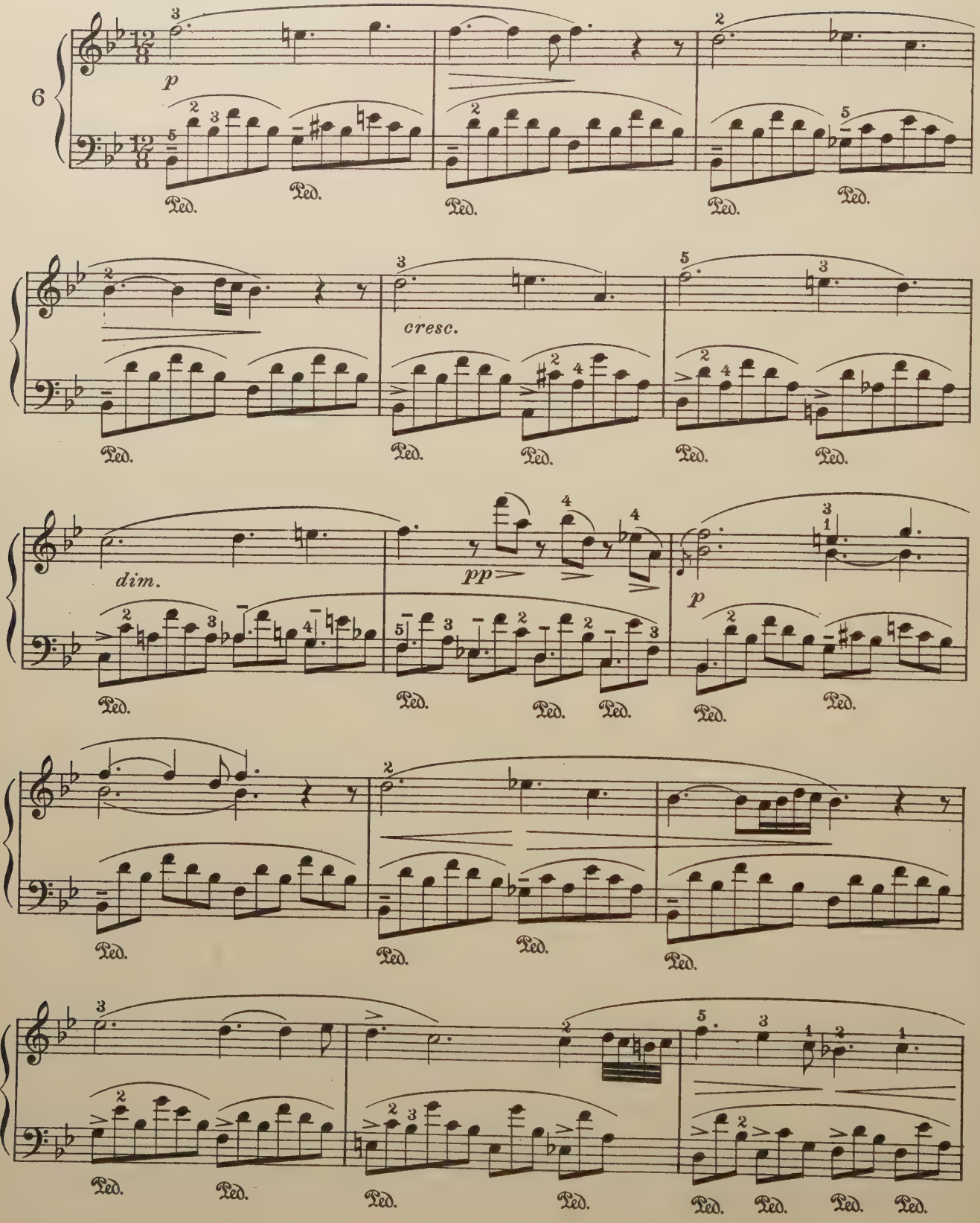

p
f
p
Ped.
f
mf
mf
p
p
pp
dimin.
ppp
Ped.

# Nocturne

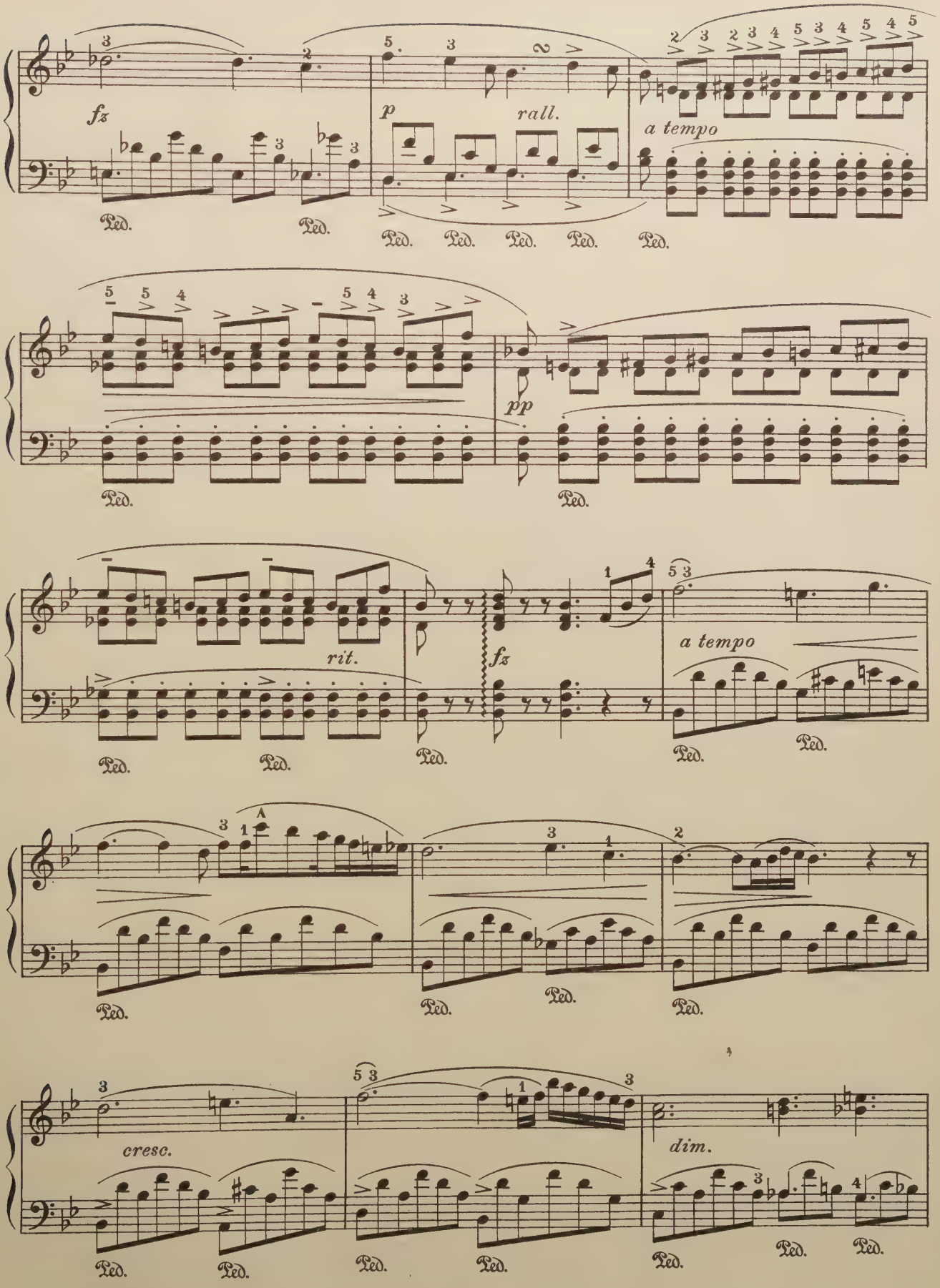
## No 5

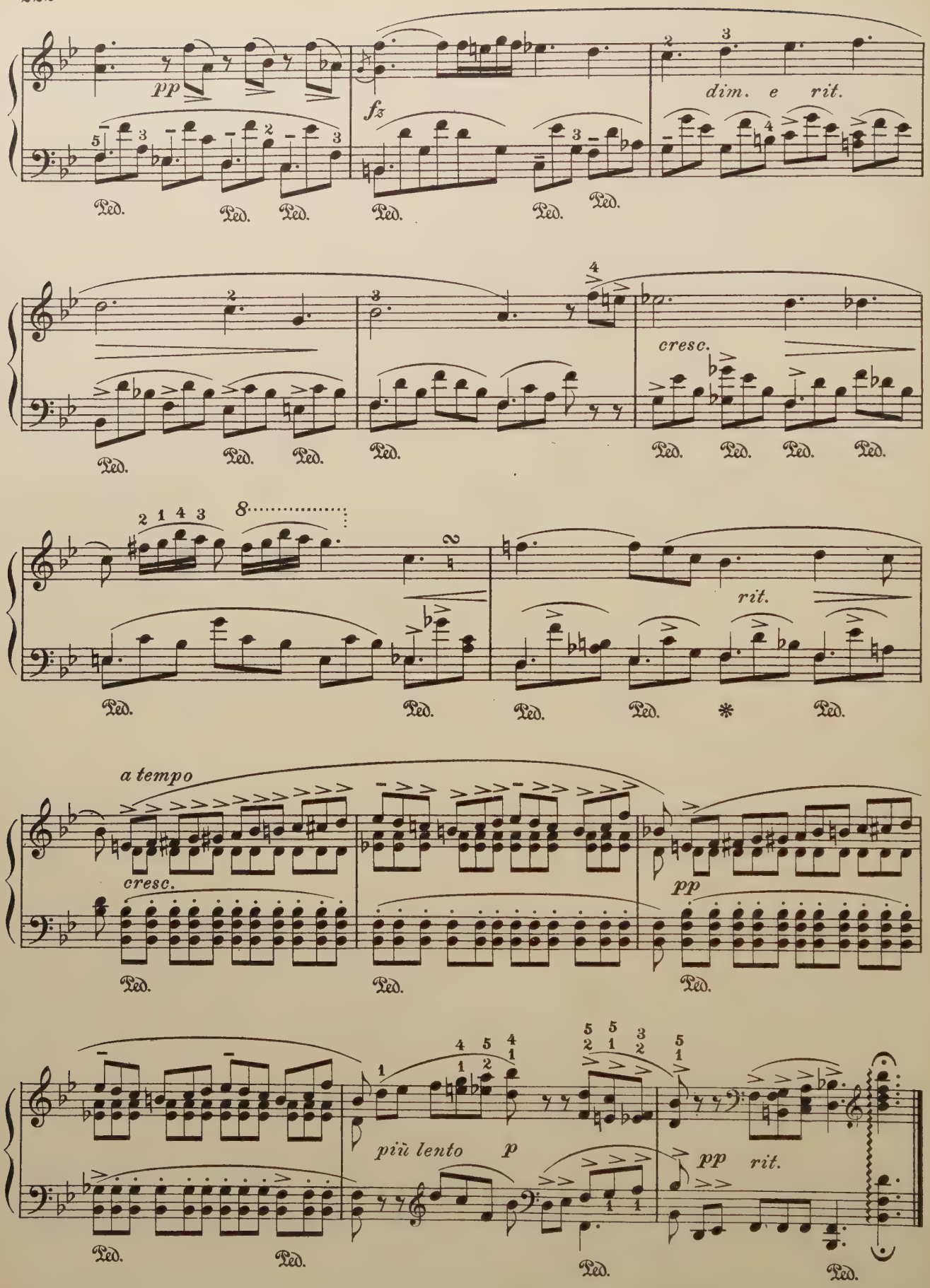
JOHN FIELD

Andante cantabile




Grade III


fz
p
rall.
a tempo
pp
rit.
fz
a tempo
cresc.
dim.
Ped.

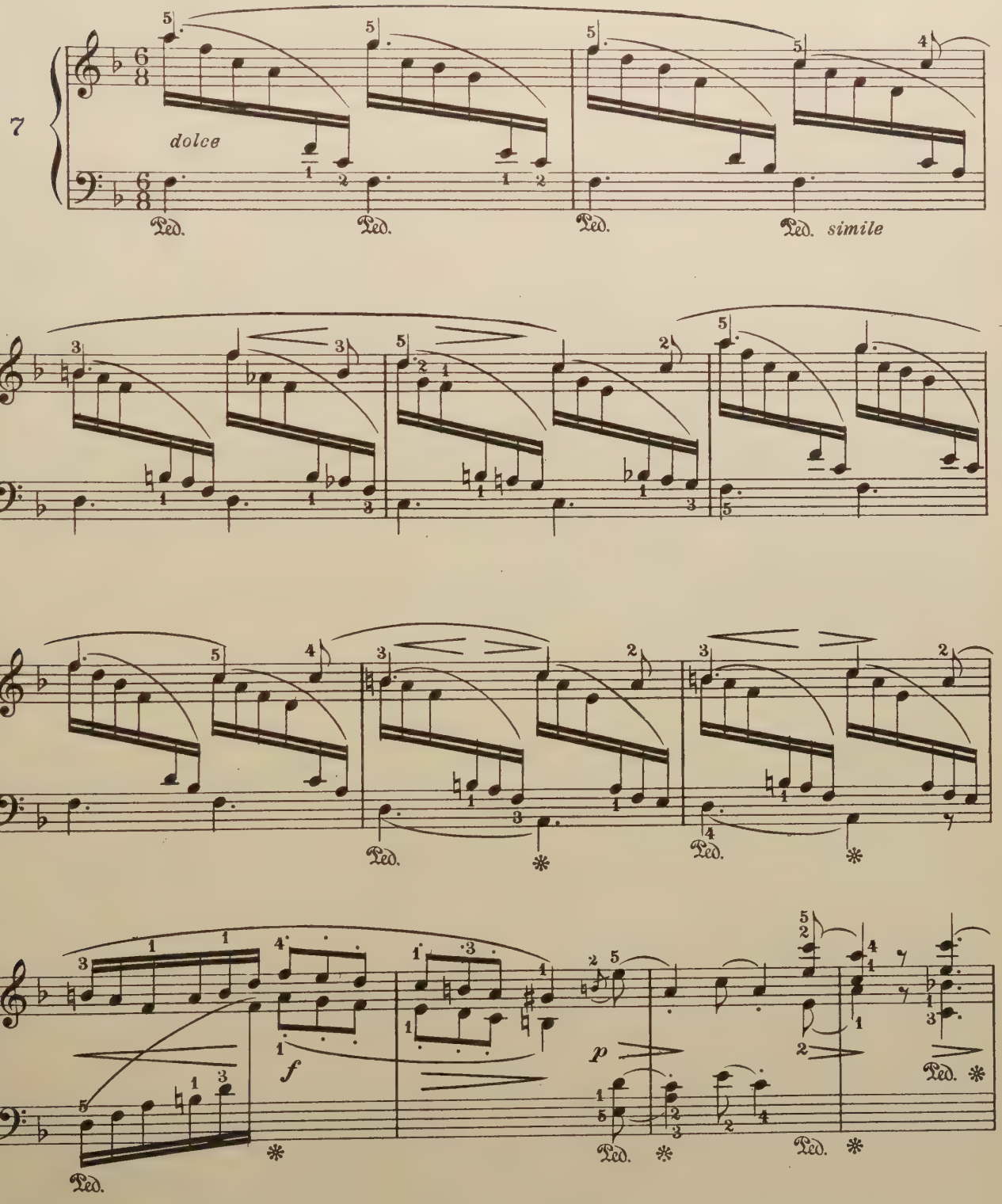

pp
fz
dim. e rit.
cresc.
rit.
a tempo
cresc.
pp
più lento
p
pp
rit.
Ped.

# Barcarole

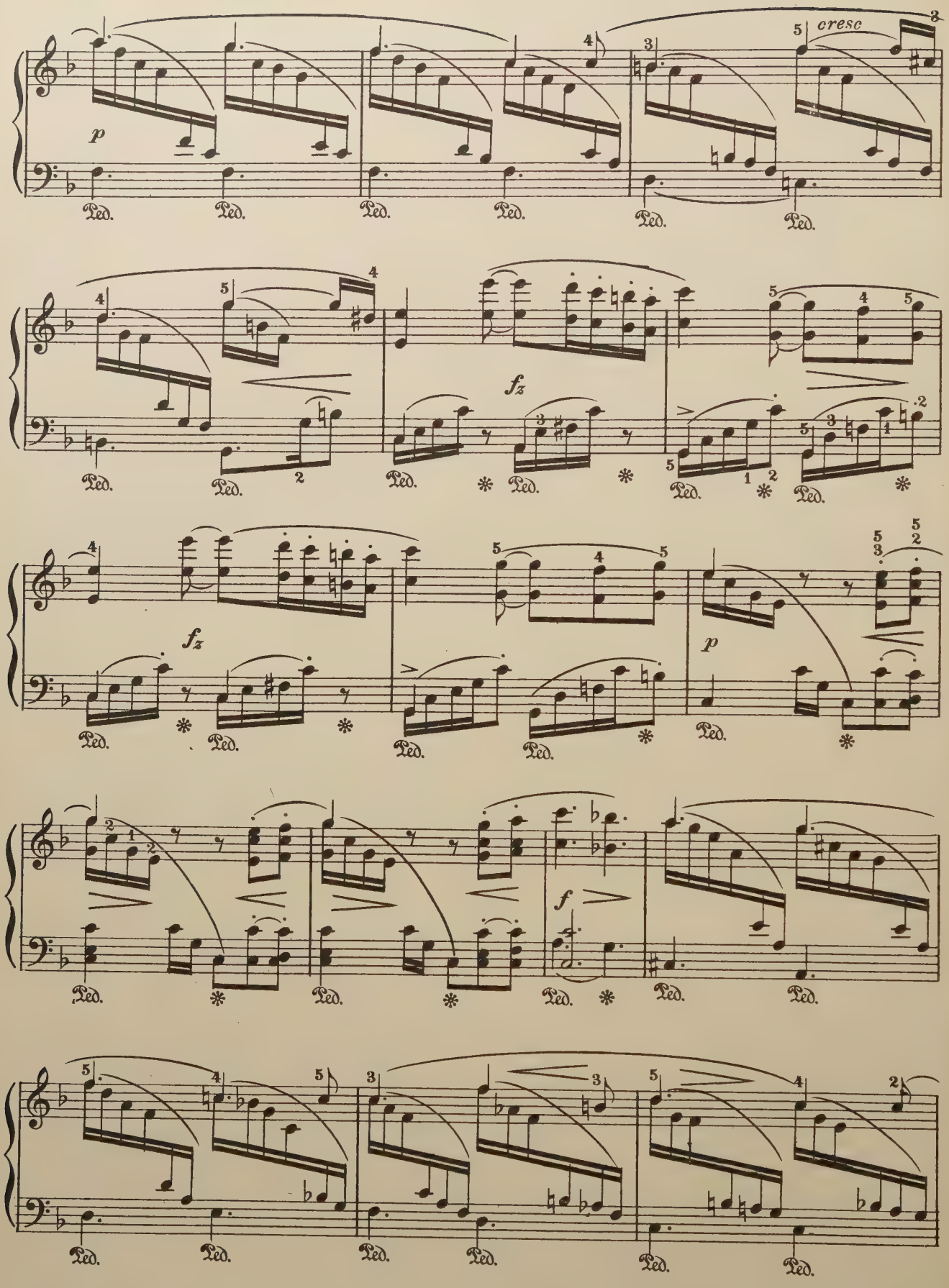
*Edited by*
*CHARLES DENNÉE*

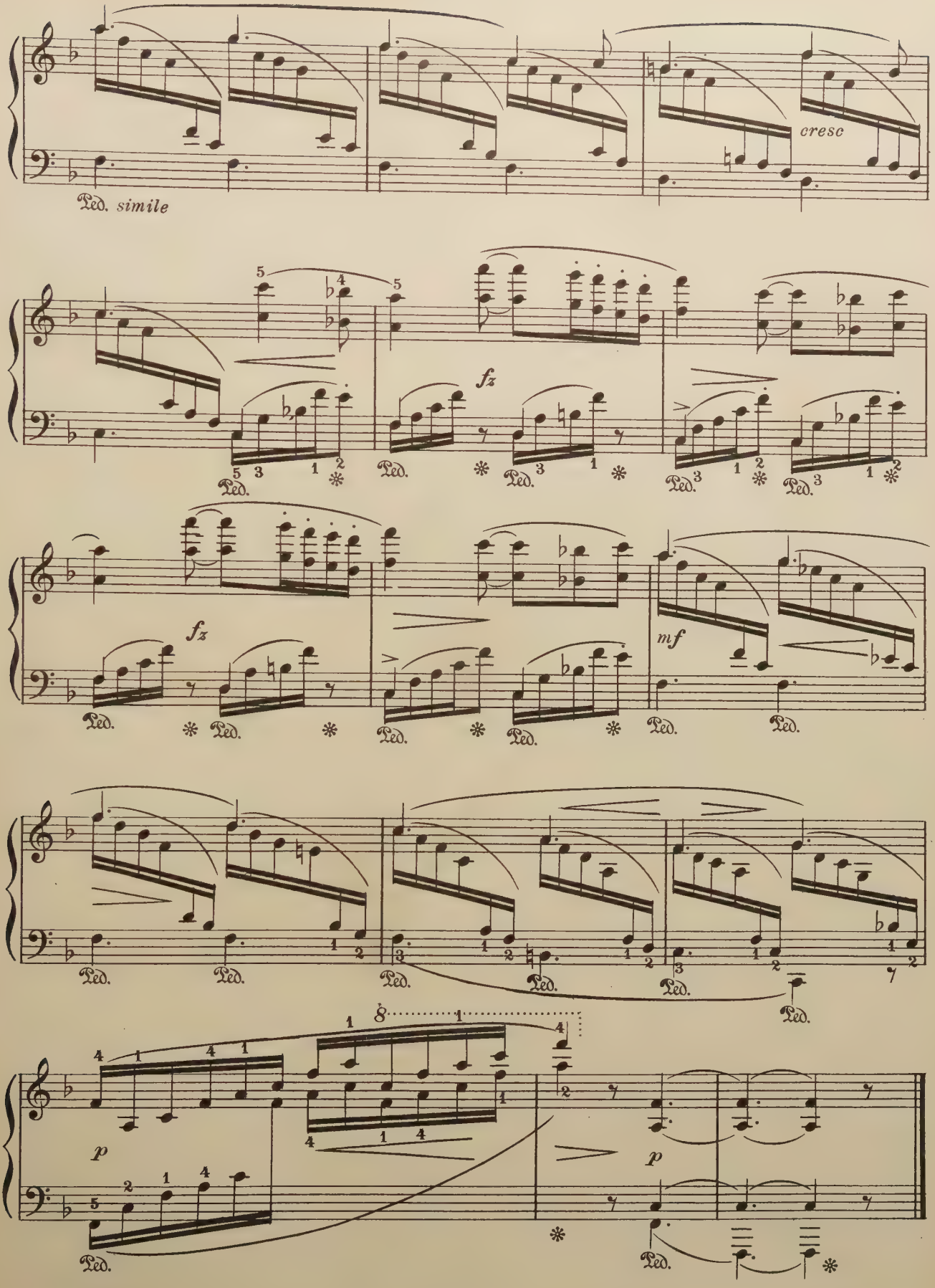
NEILS GADE, Op. 19

Allegro moderato




Grade III


p
cresc
fz
fz
p
f

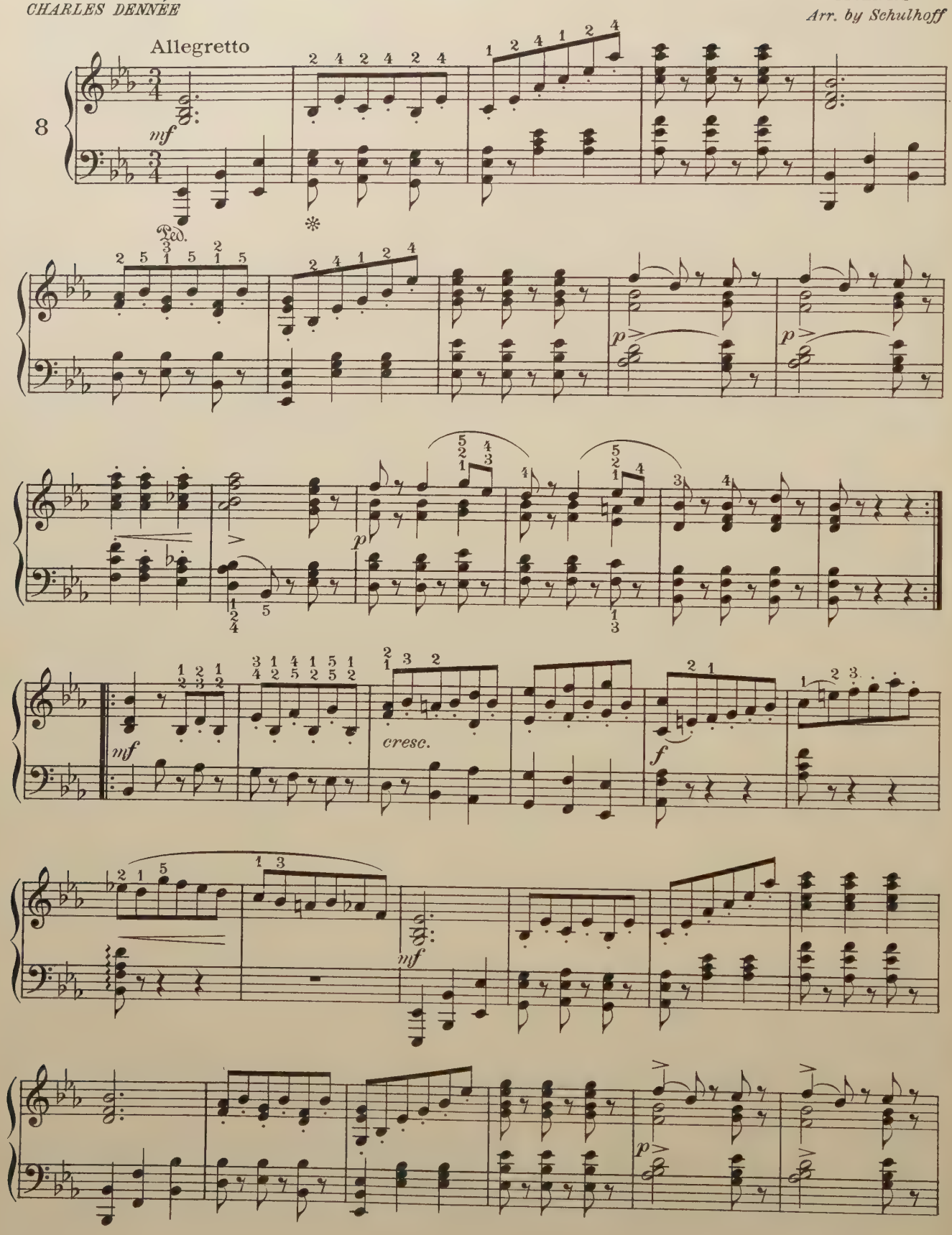



Grade III

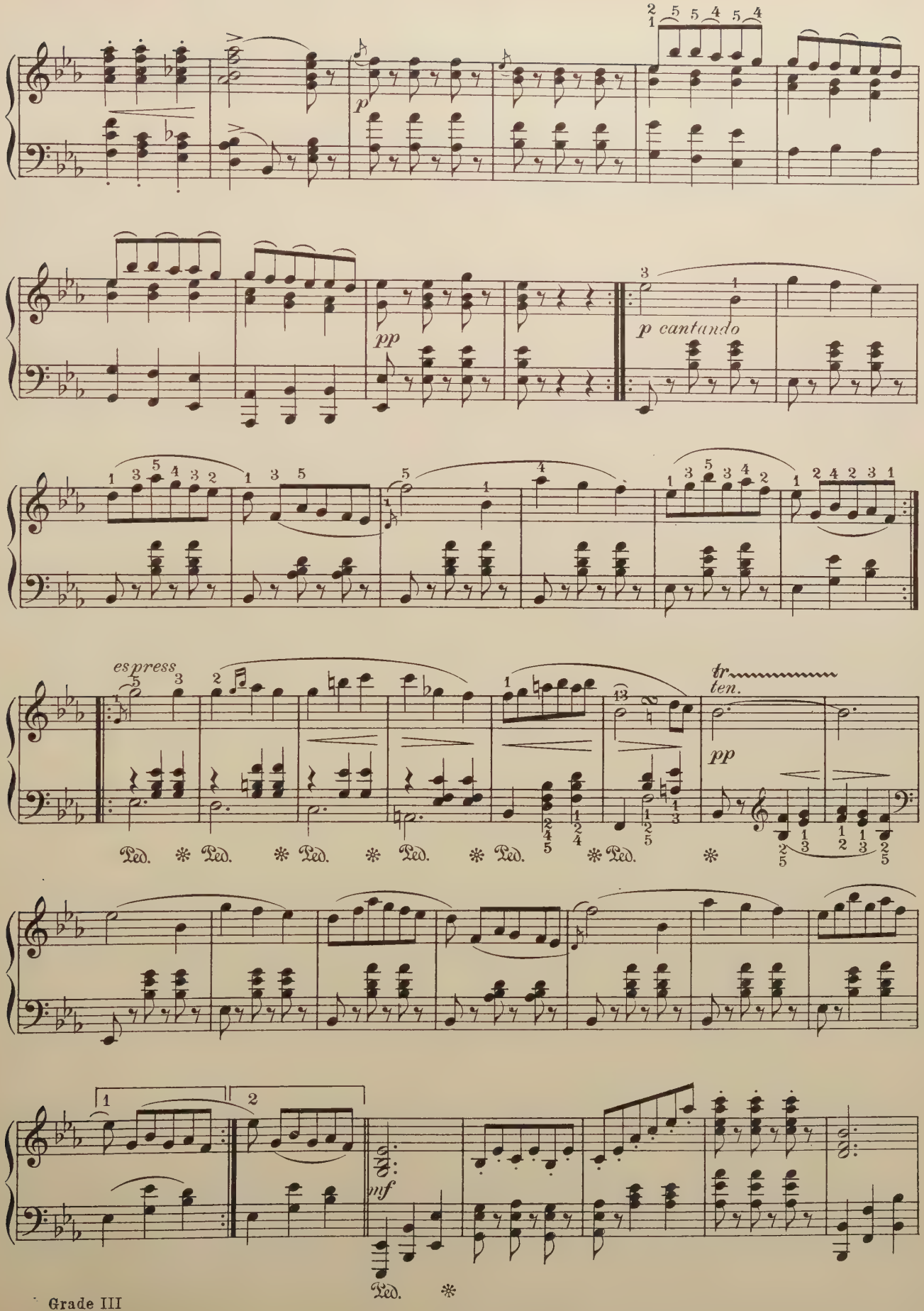
# Minuet in E Flat

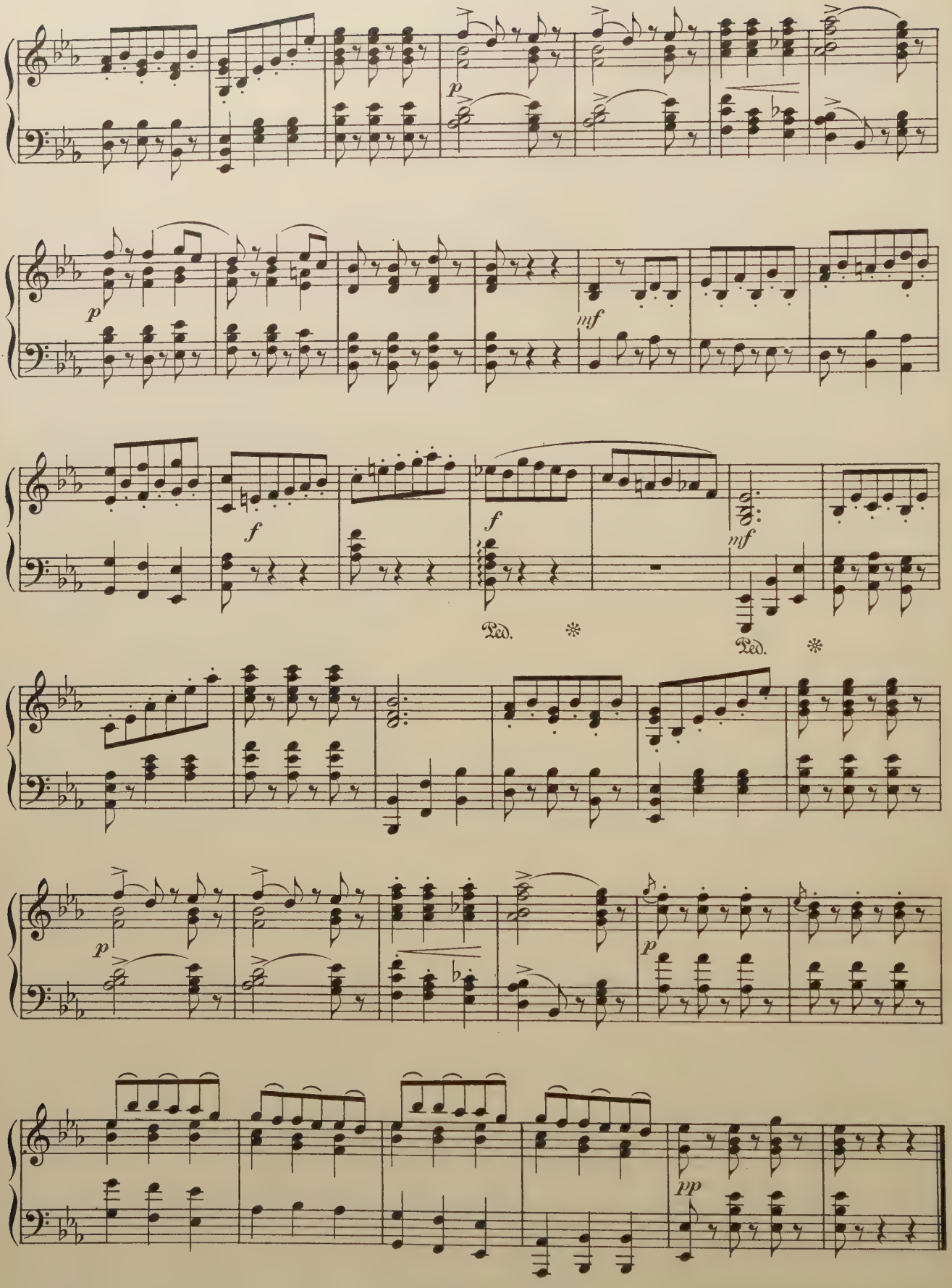
*Edited by*
*CHARLES DENNÉE*

MOZART
*Arr. by Schulhoff*




Grade III

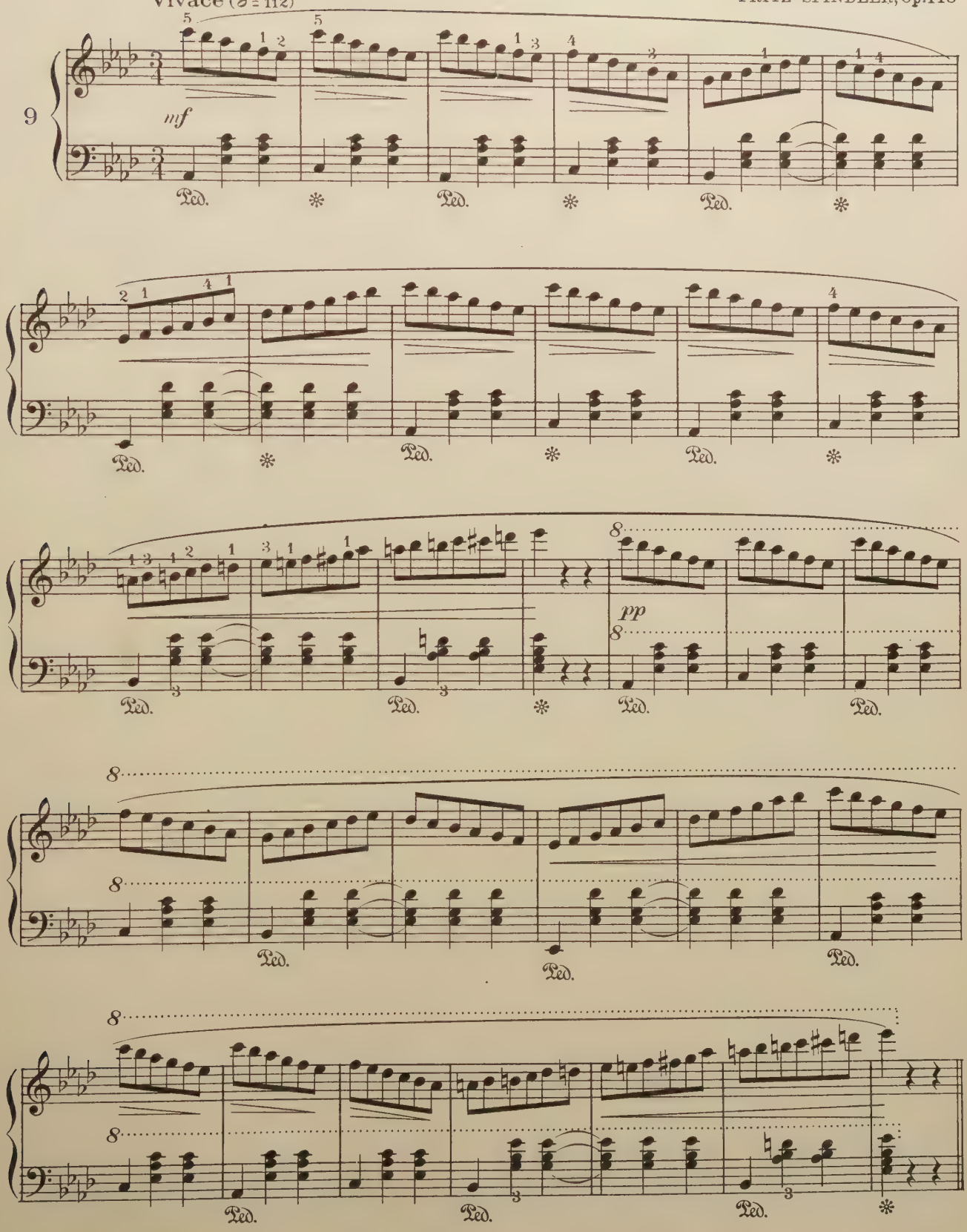

p
pp
p cantando
espress
tr
ten.
pp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
1
2
mf
Ped. *


p
p
mf
f
f
mf
Ped.
Ped.
p
p
pp

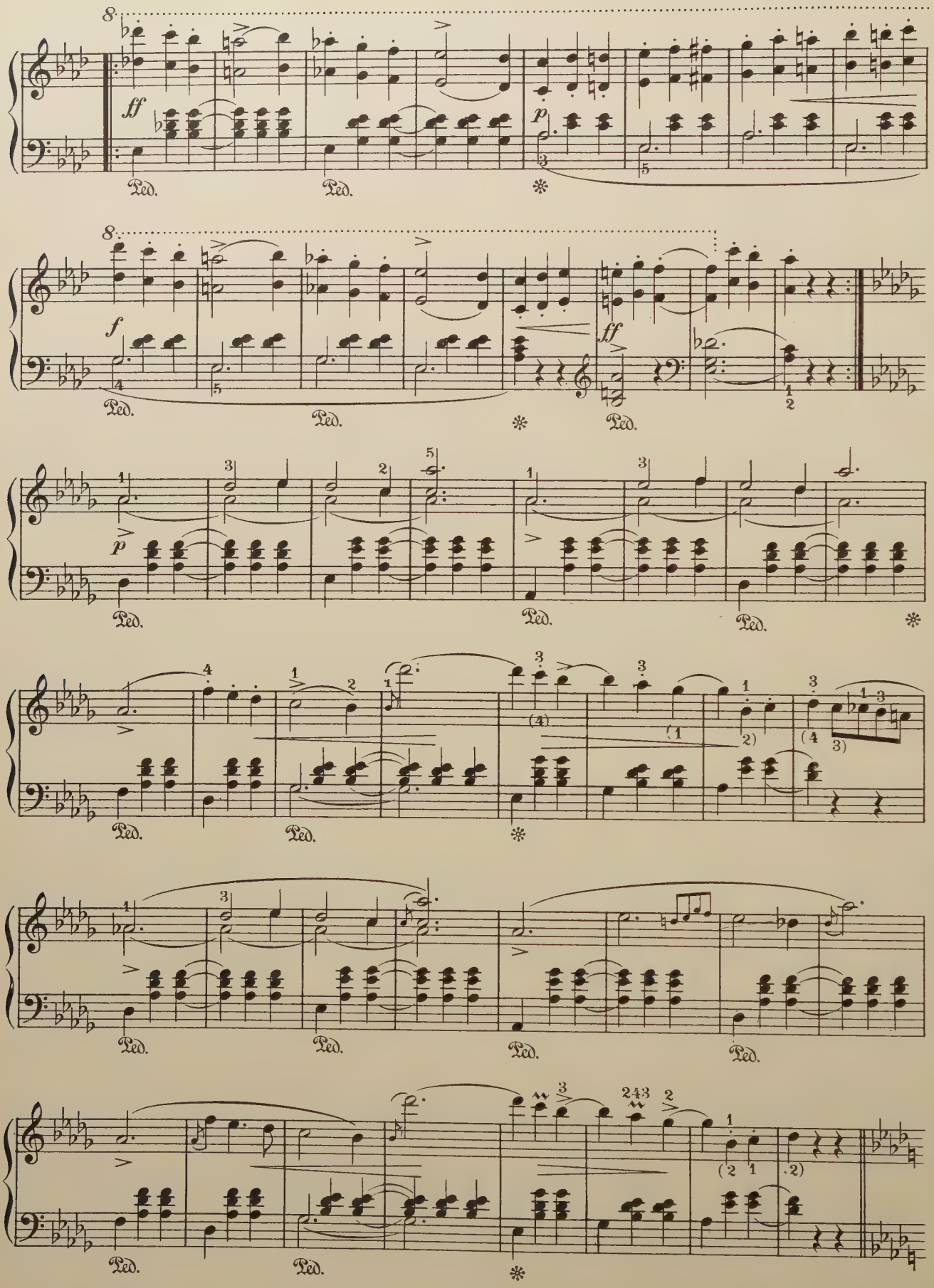
# Valse Aerienne

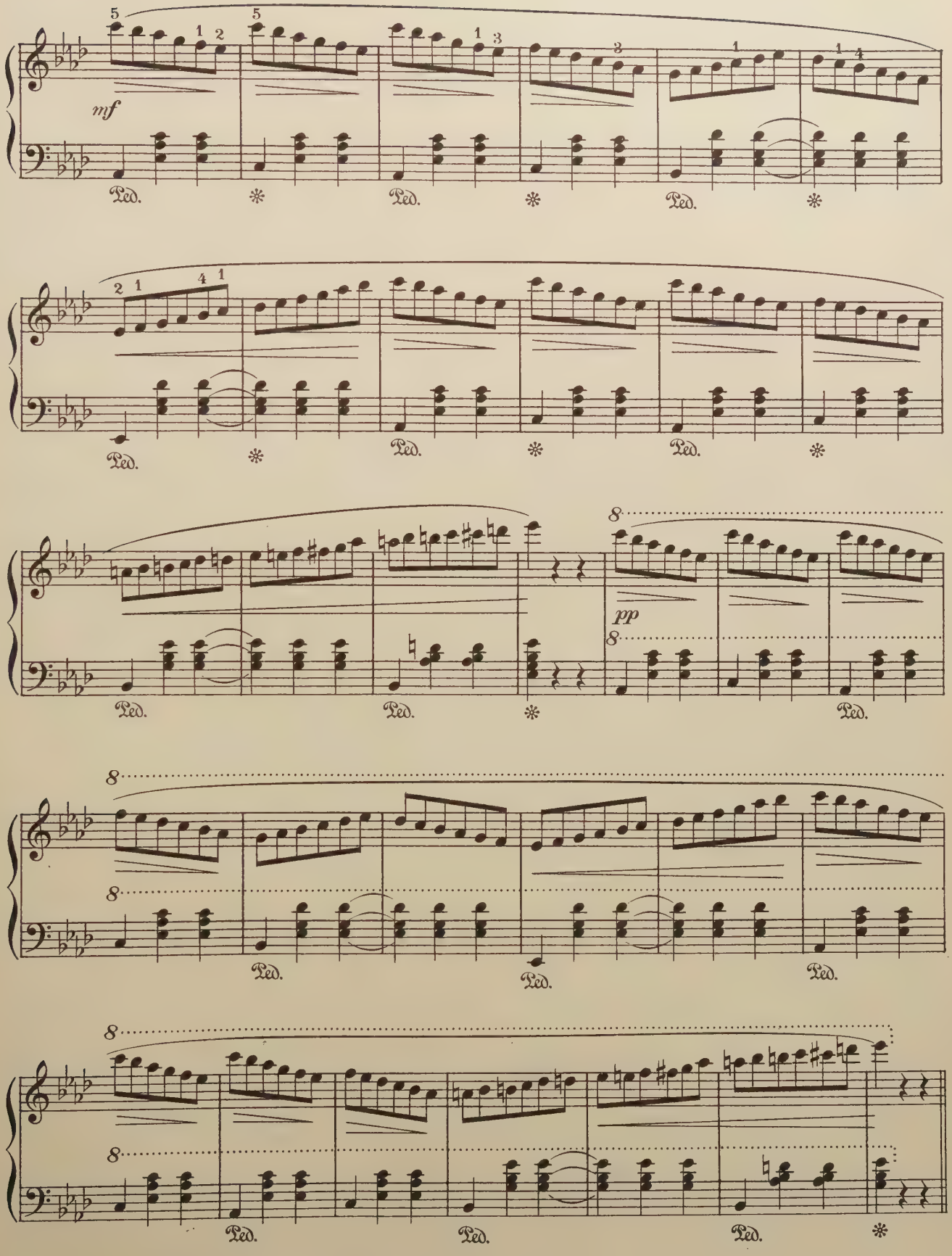
Vivace (♩ = 112)

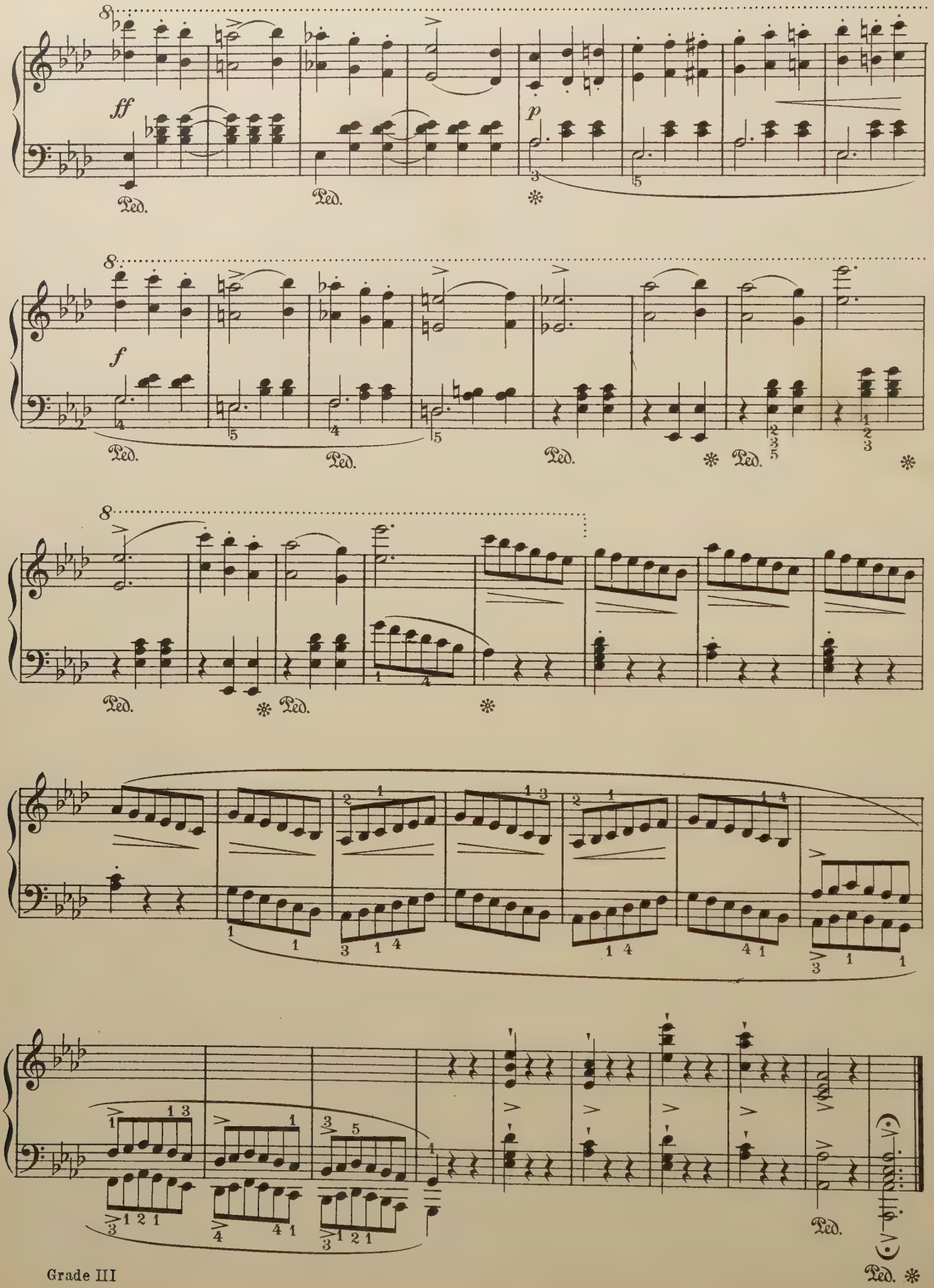
FRITZ SPINDLER, Op. 148




Grade III


8
ff
p
Ped.
8
f
ff
Ped.
p
Ped.
Grade III

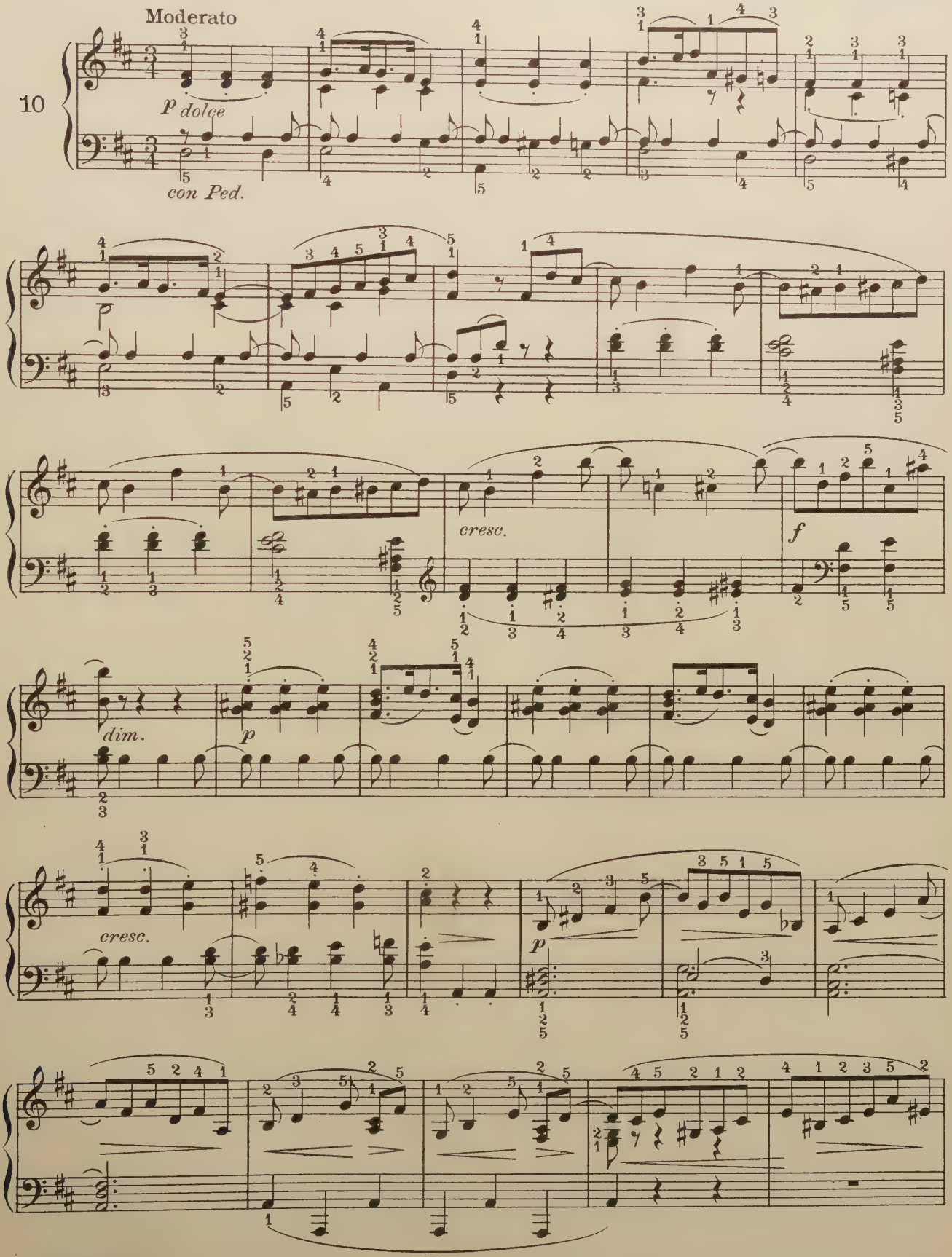

mf
pp
Ped.


8
ff
Ped.
Ped.
p
Ped.
8
f
Ped.
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.

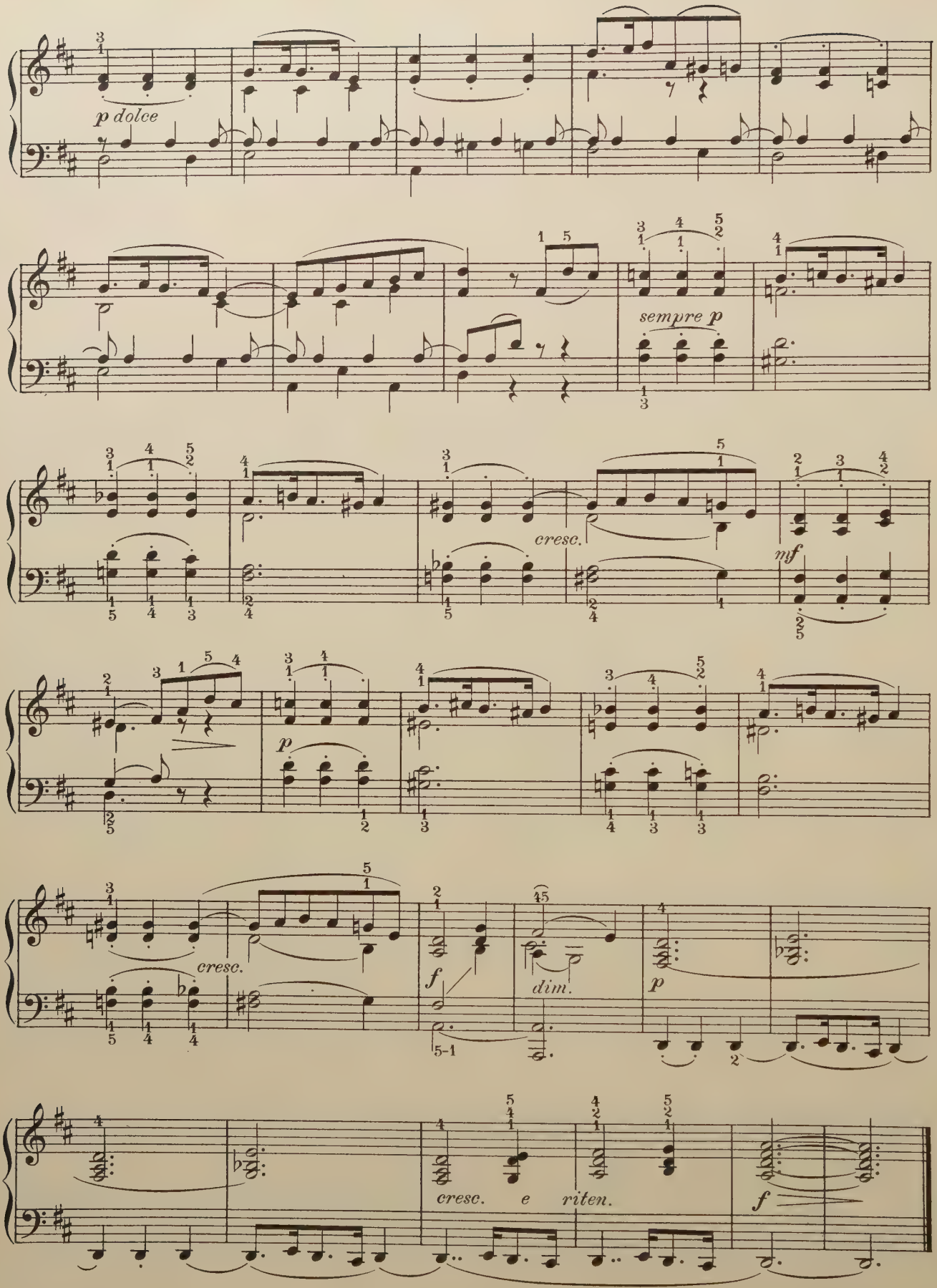
# Menuetto

*Edited by*
*CHARLES DENNÉE*

PHILIPP SCHARWENKA




Grade III

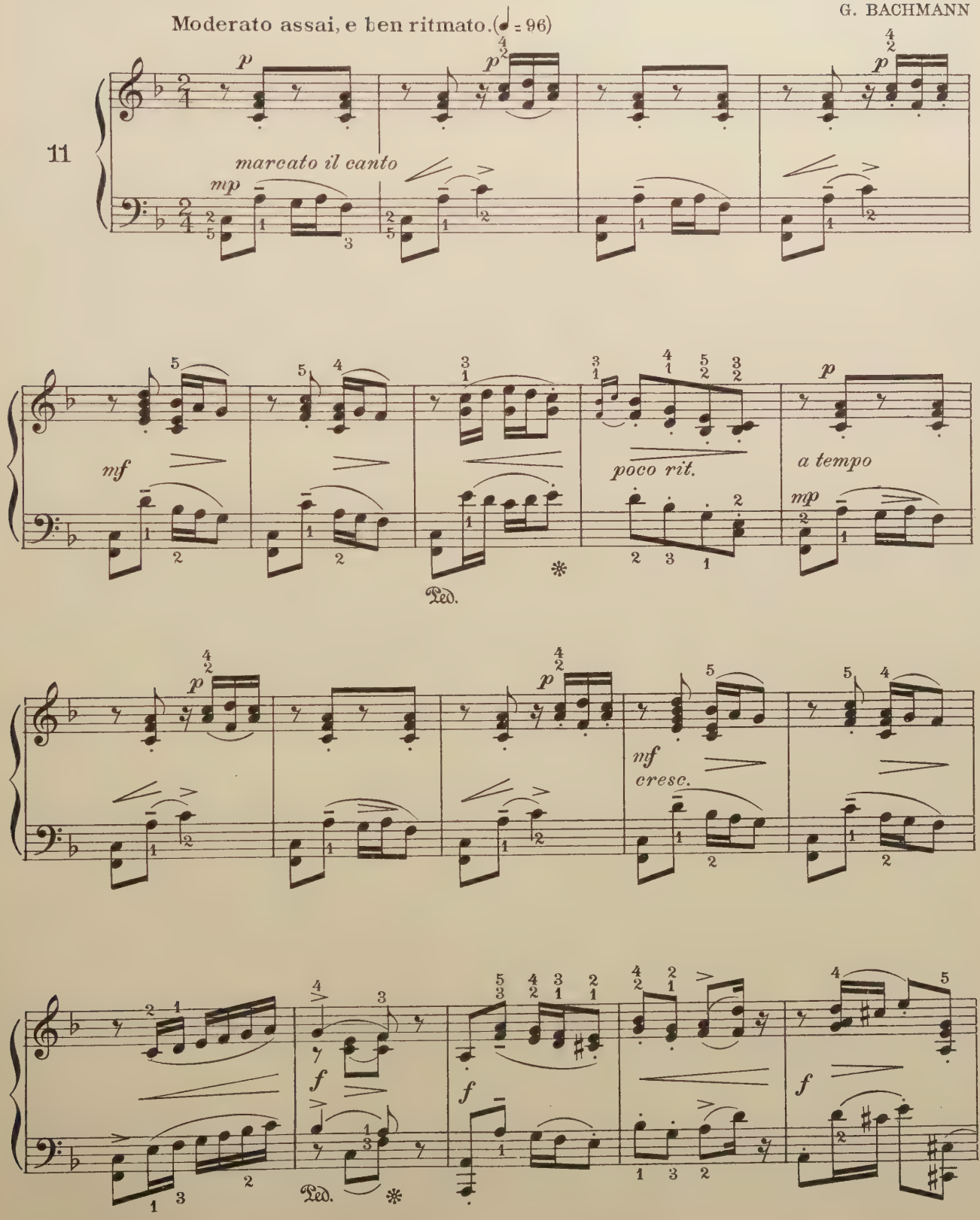



Grade III

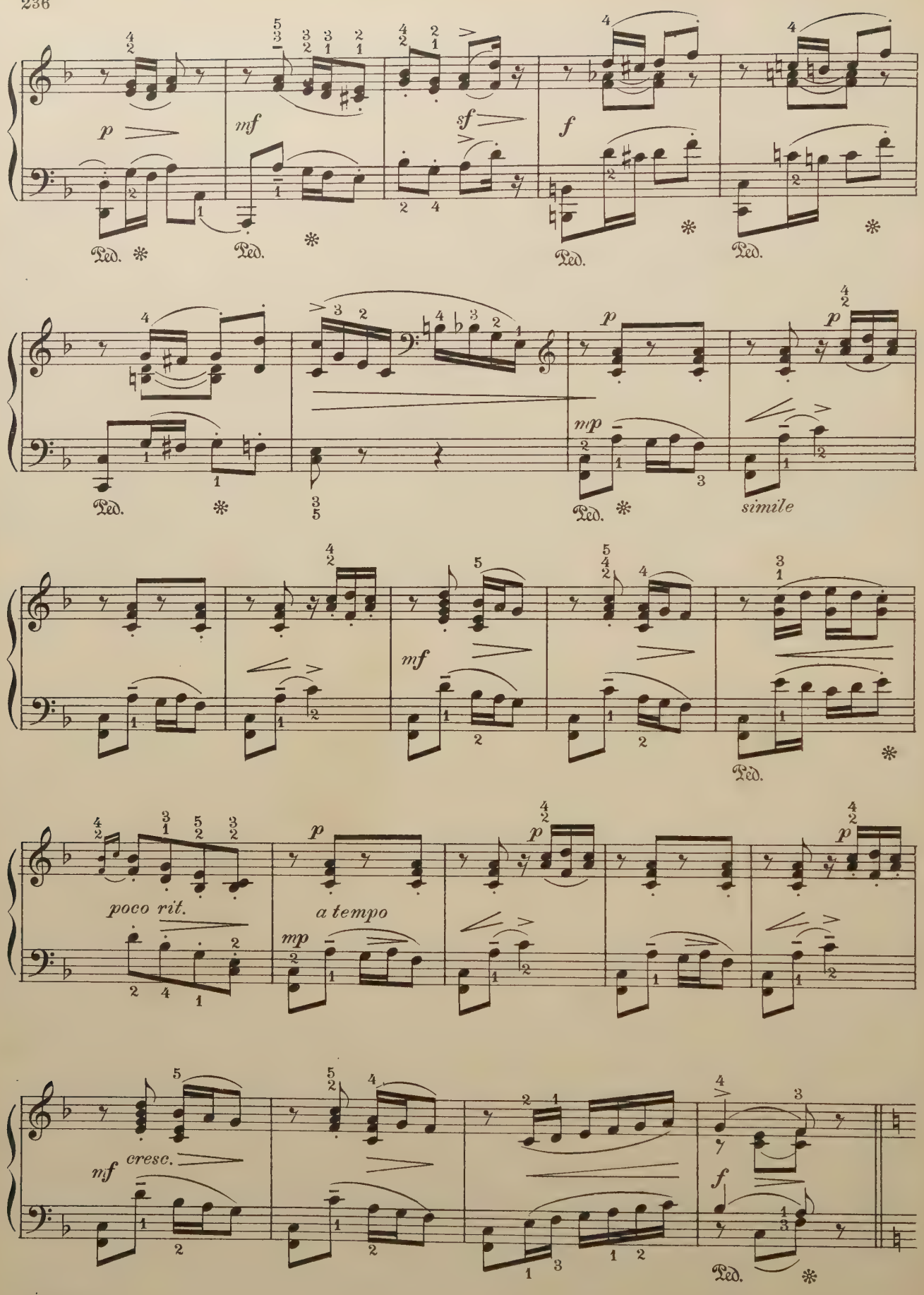
# Song of the Ploughman

*Edited by*
*CHARLES DENNÉE*

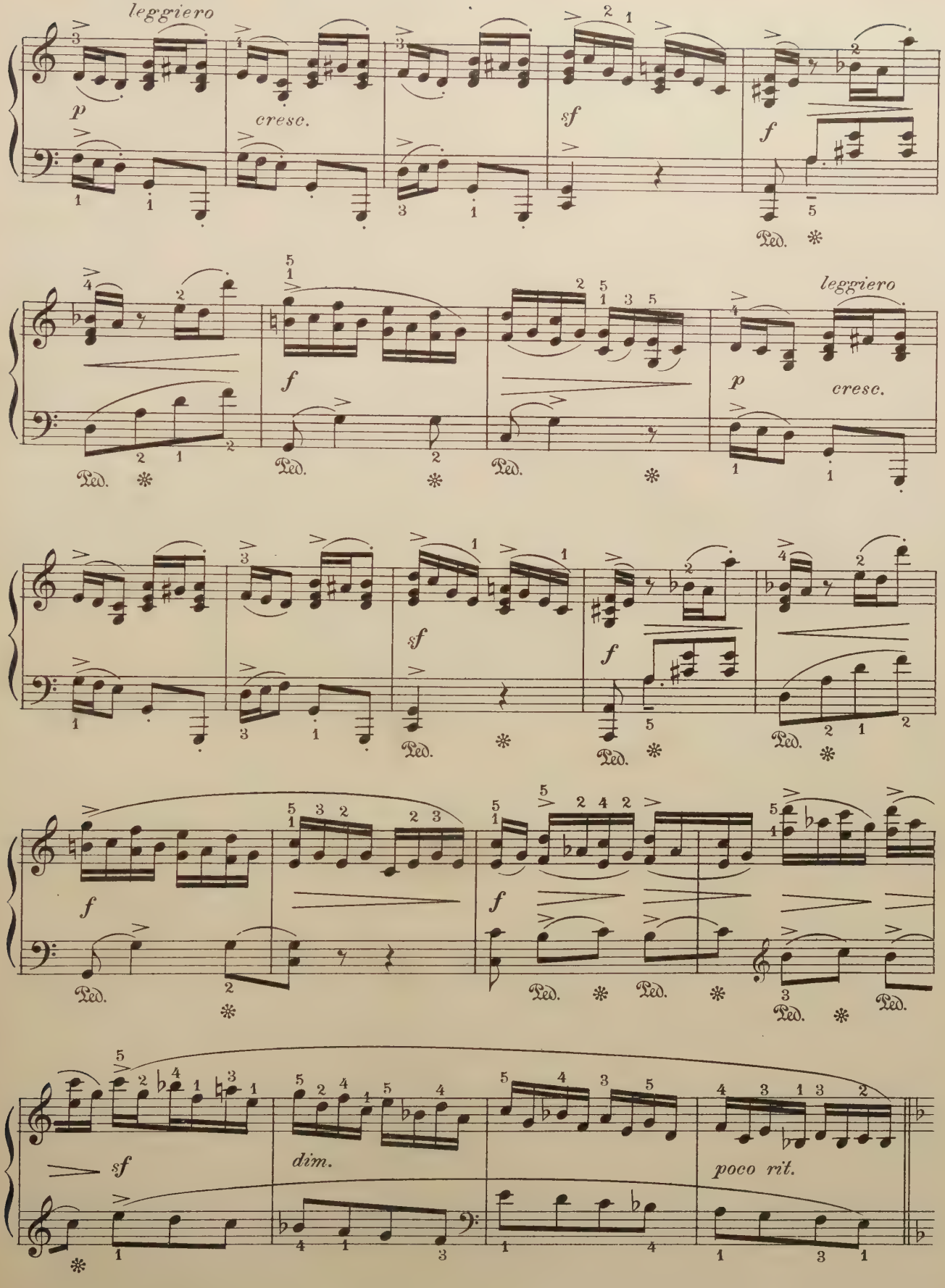
G. BACHMANN

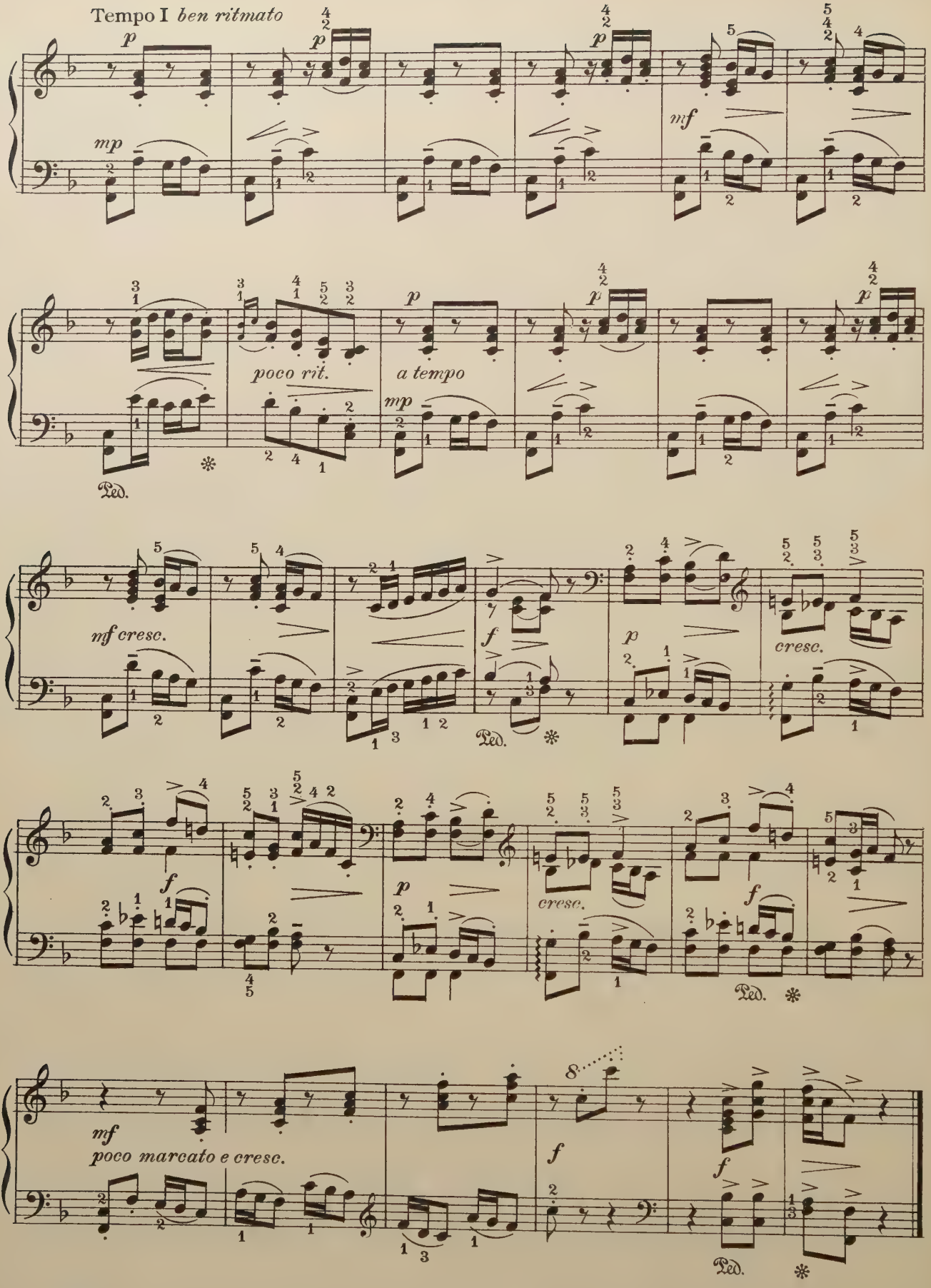



Grade III


p
mf
sf
f
Ped.
mp
simile
poco rit.
a tempo
cresc.

Poco più mosso




Tempo I *ben ritmato*
*p*
*mp*
*mf*
*poco rit.*
*a tempo*
Ped.
*mf cresc.*
*f*
*p*
*cresc.*
*mf*
*poco marcato e cresc.*

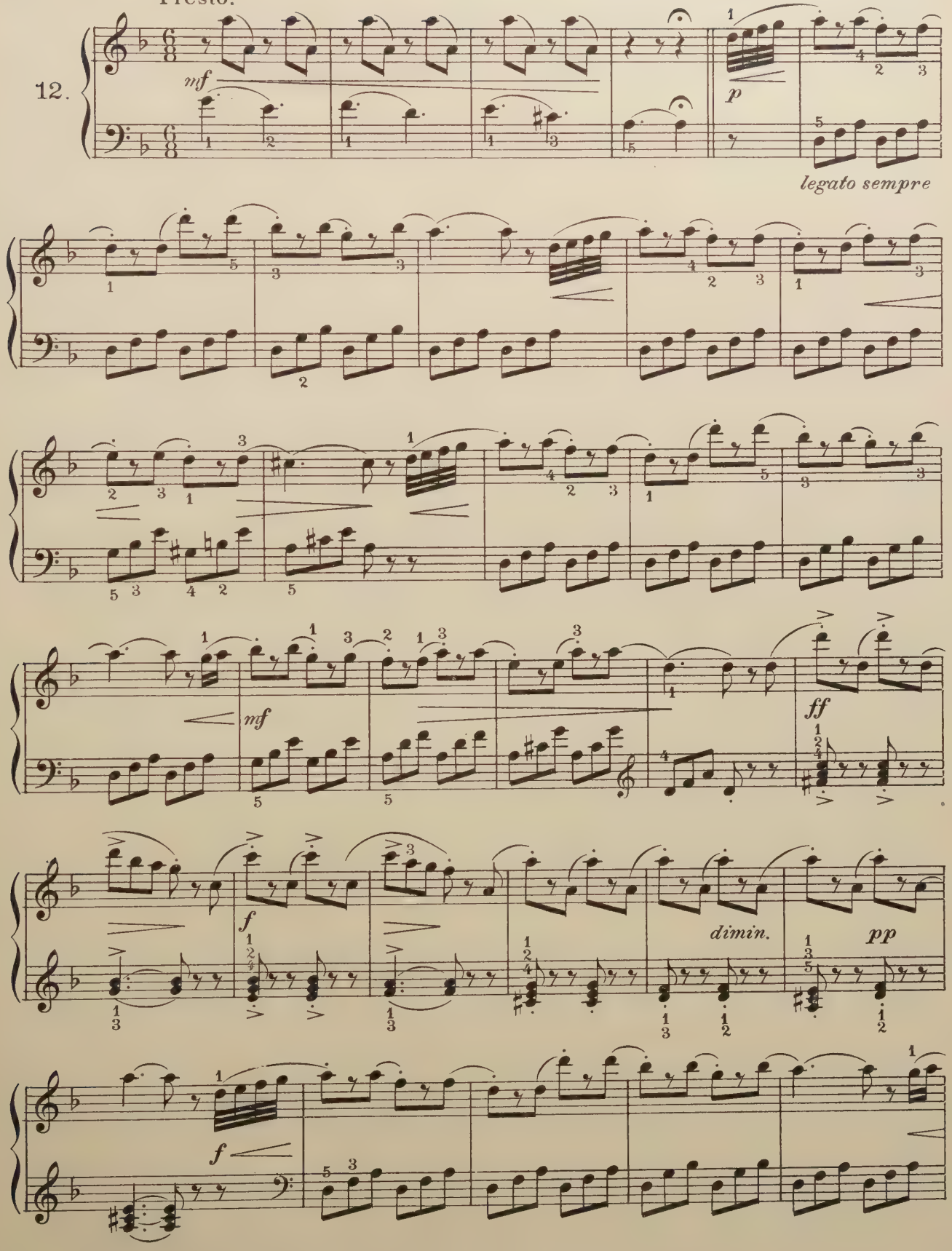
*Edited by*
*CHARLES DENNÉE.*

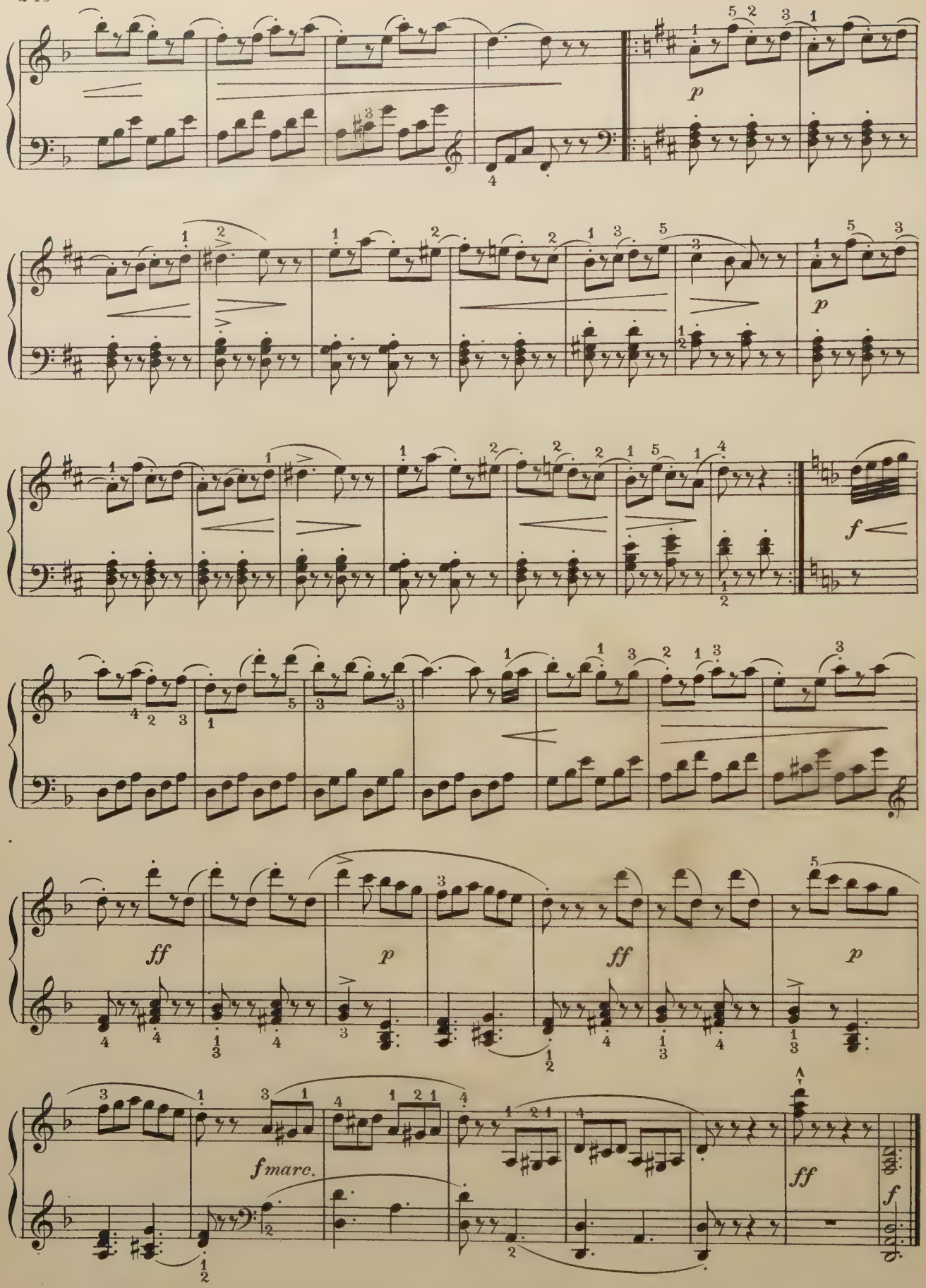
# Saltarello

A. SCHMOLL. Op. 50, No 19.

Presto.

12.

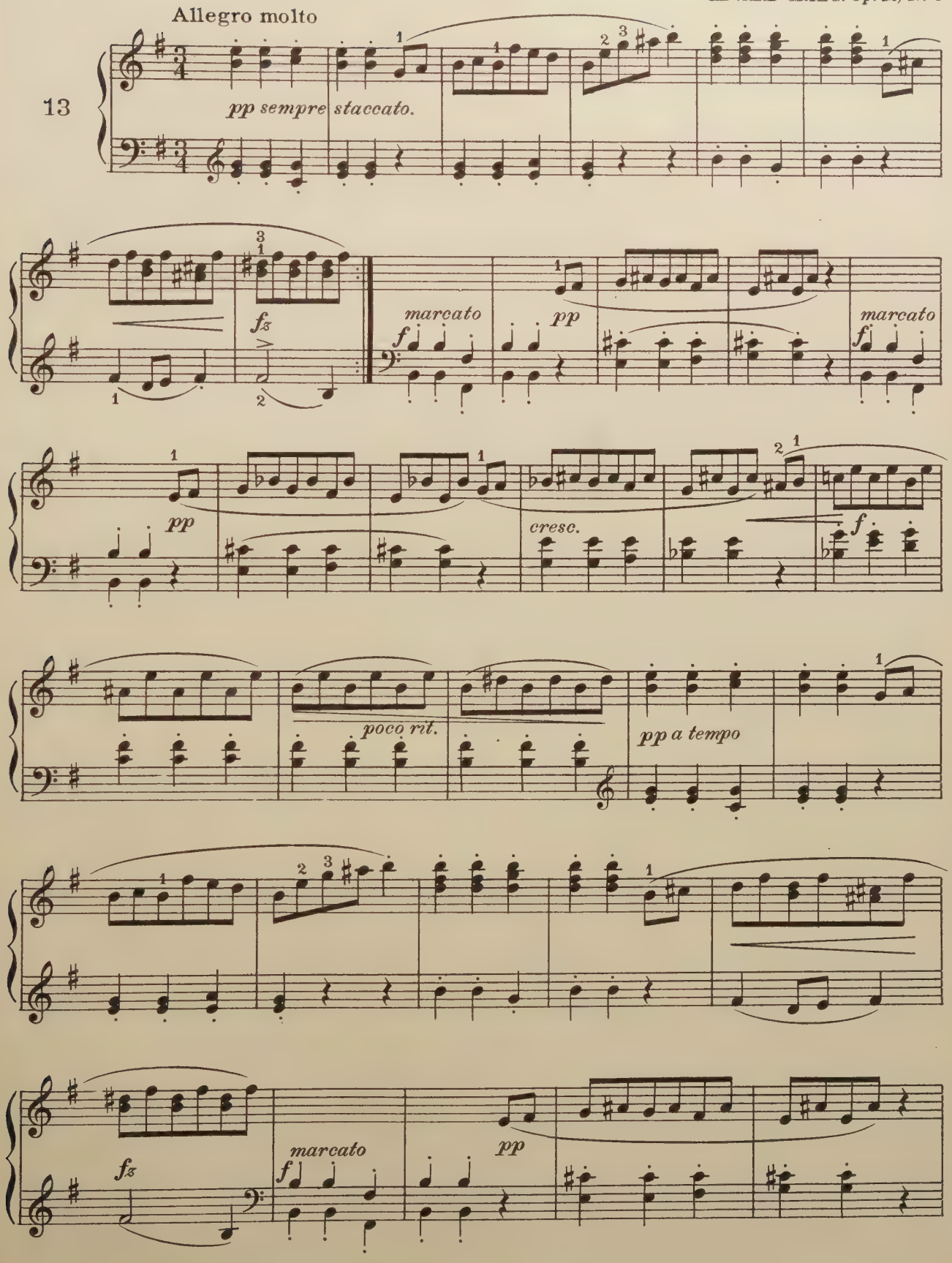



p
p
f
ff
p
ff
p
fmarc.
ff
f

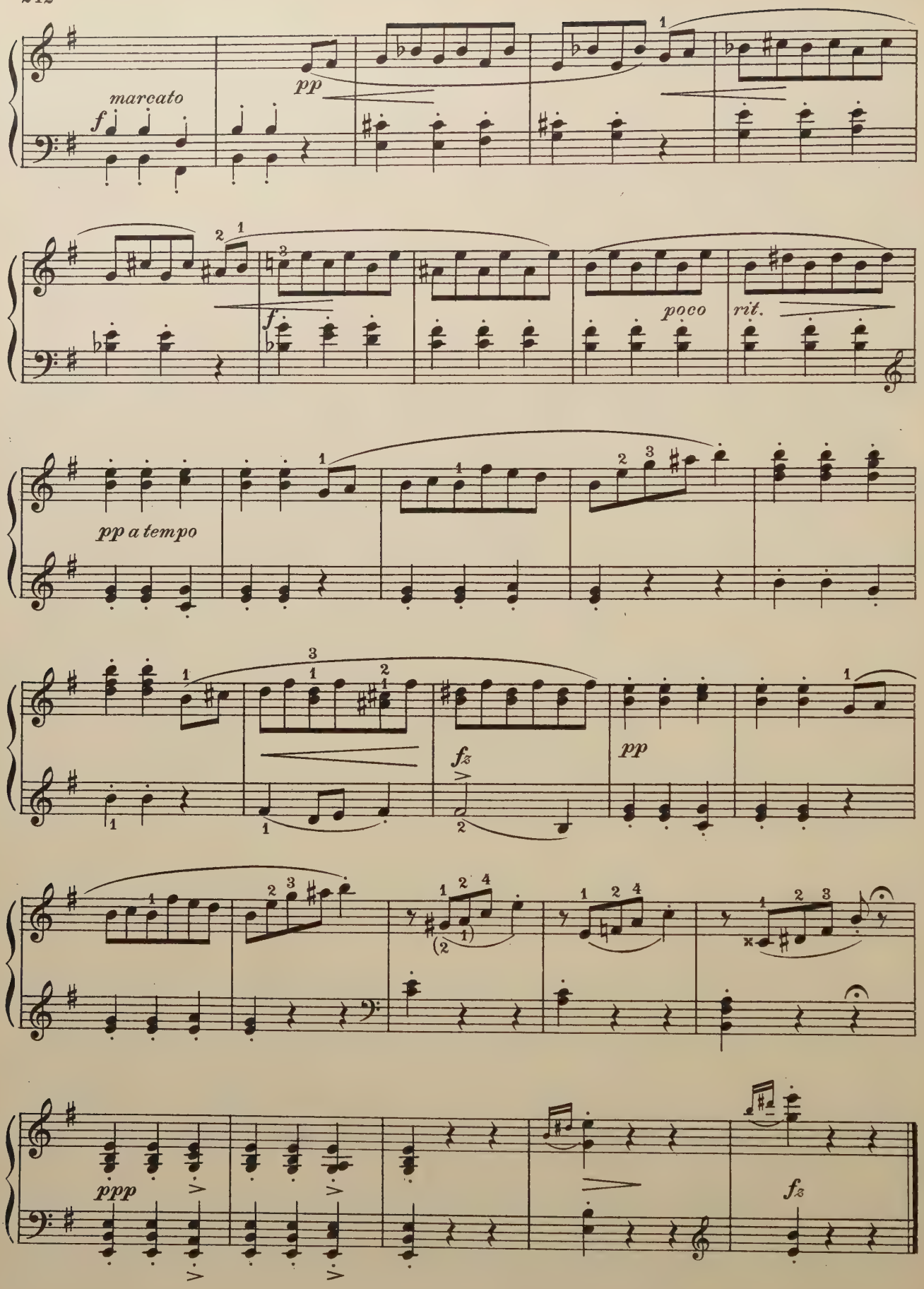
# Elfin Dance

## Scherzo

EDVARD GRIEG. Op. 12, Nº 4



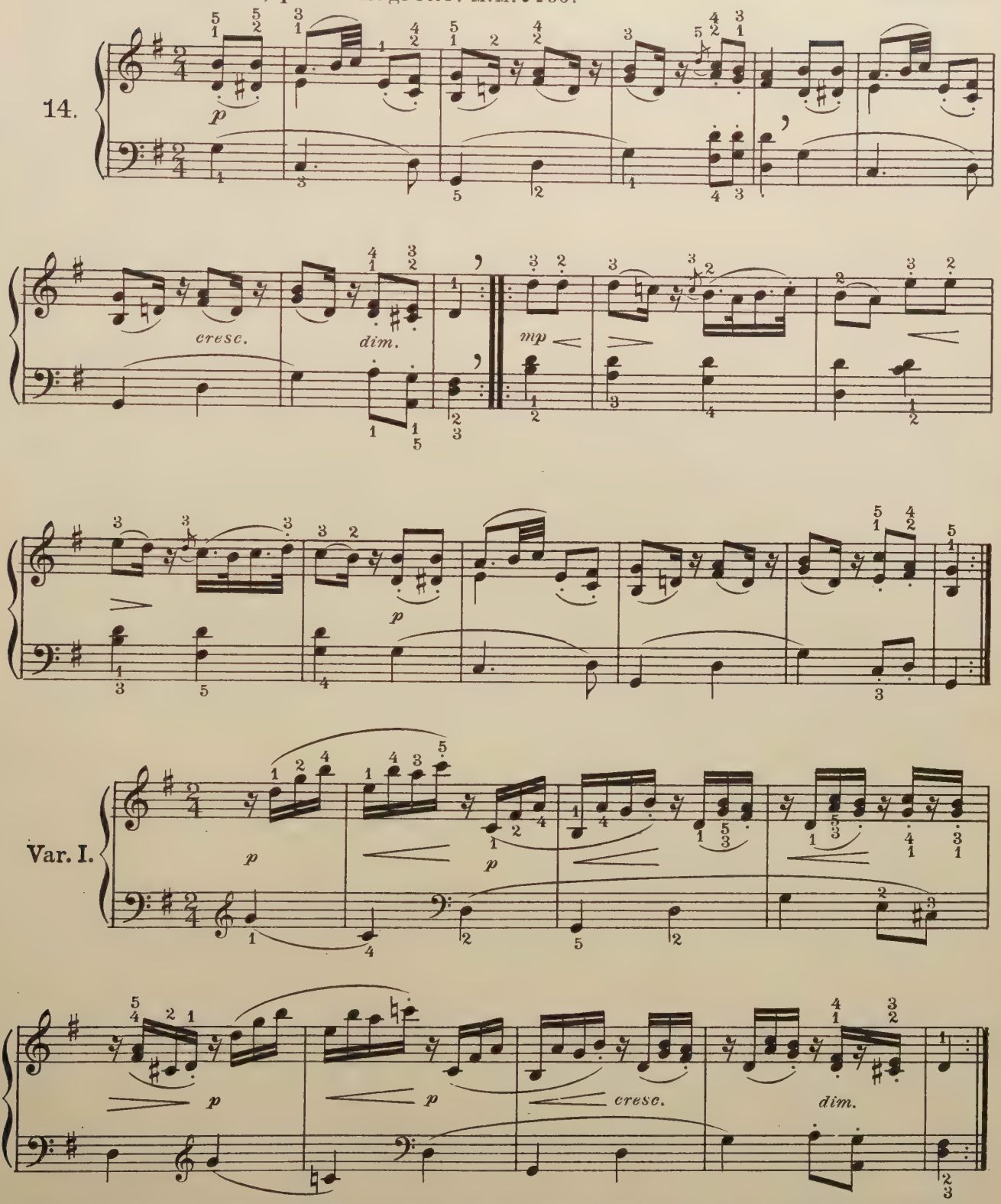

Grade III


marcato
f
pp
f
poco
rit.
pp a tempo
fz
pp
ppp
fz

# Nº III.

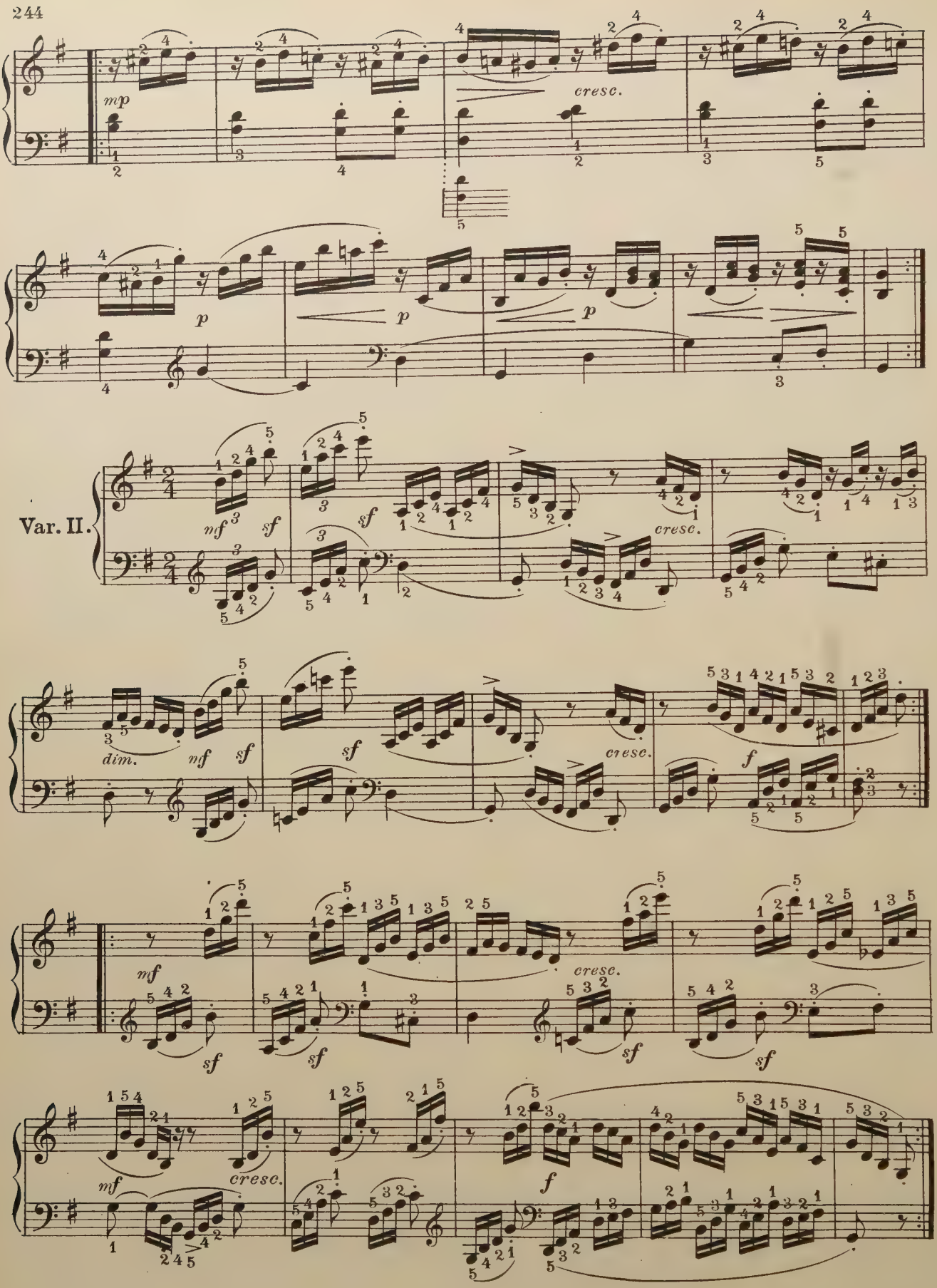
## Six Easy Variations.

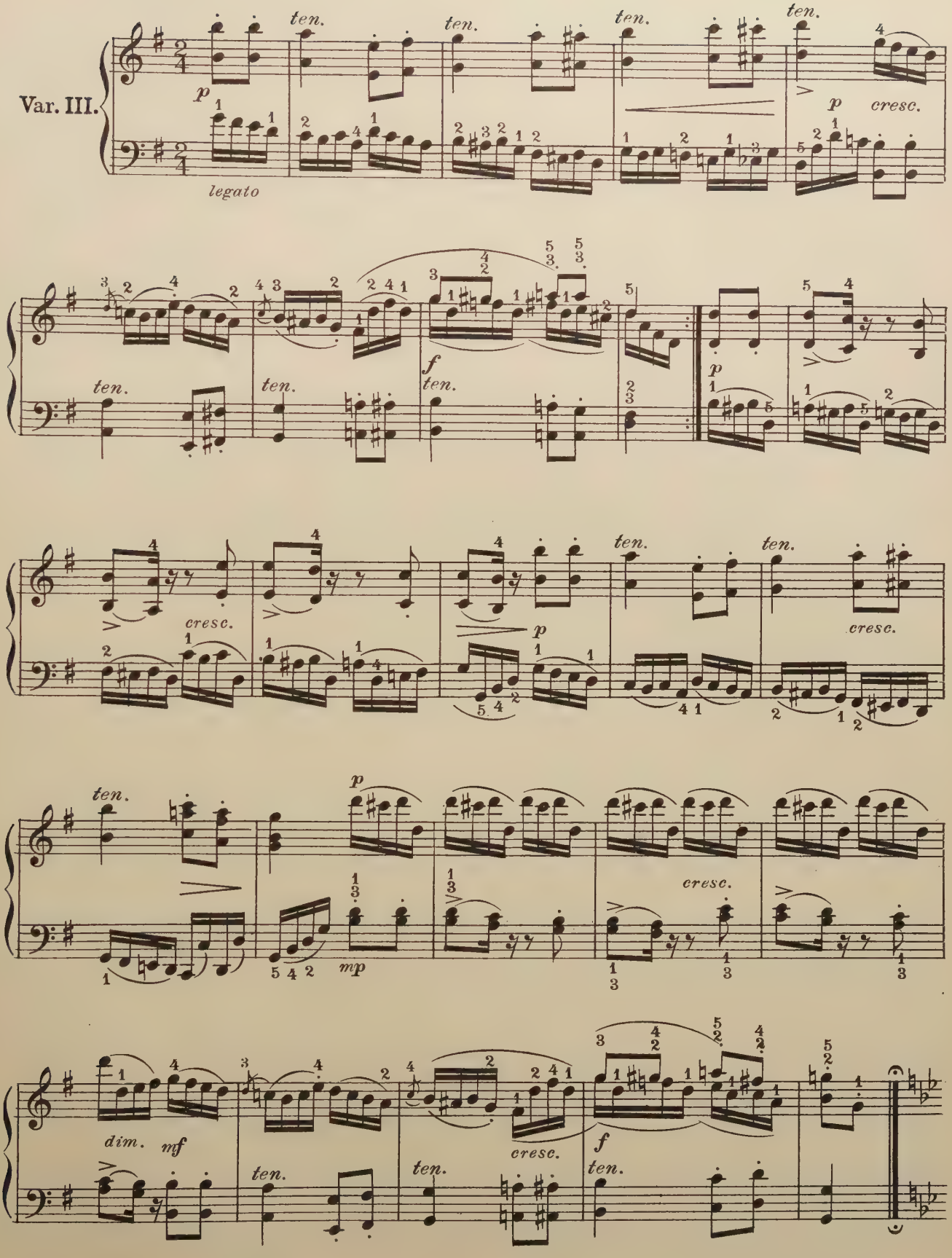
Andante, quasi Allegretto. M.M. ♩ = 56. L. van BEETHOVEN.

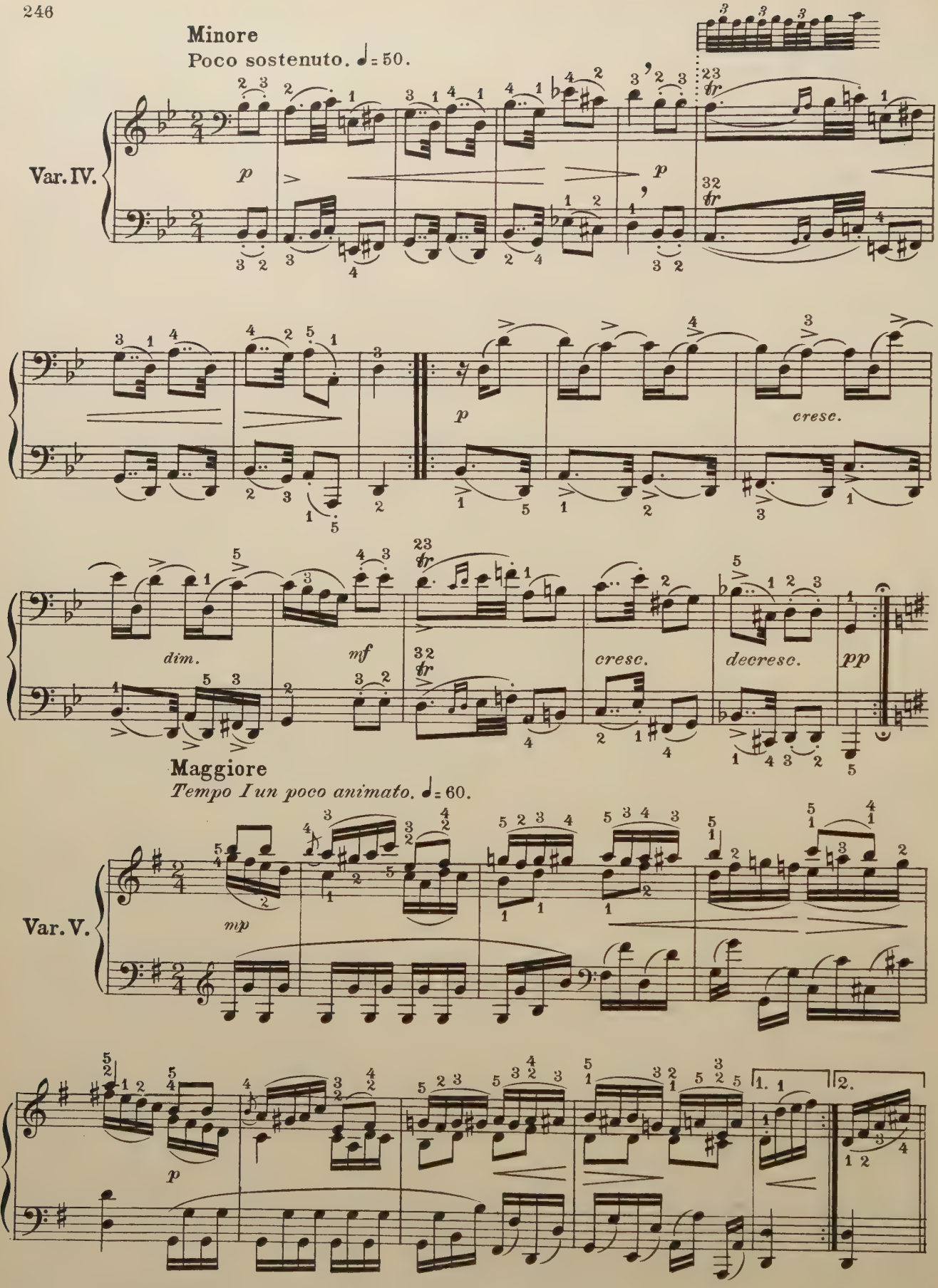


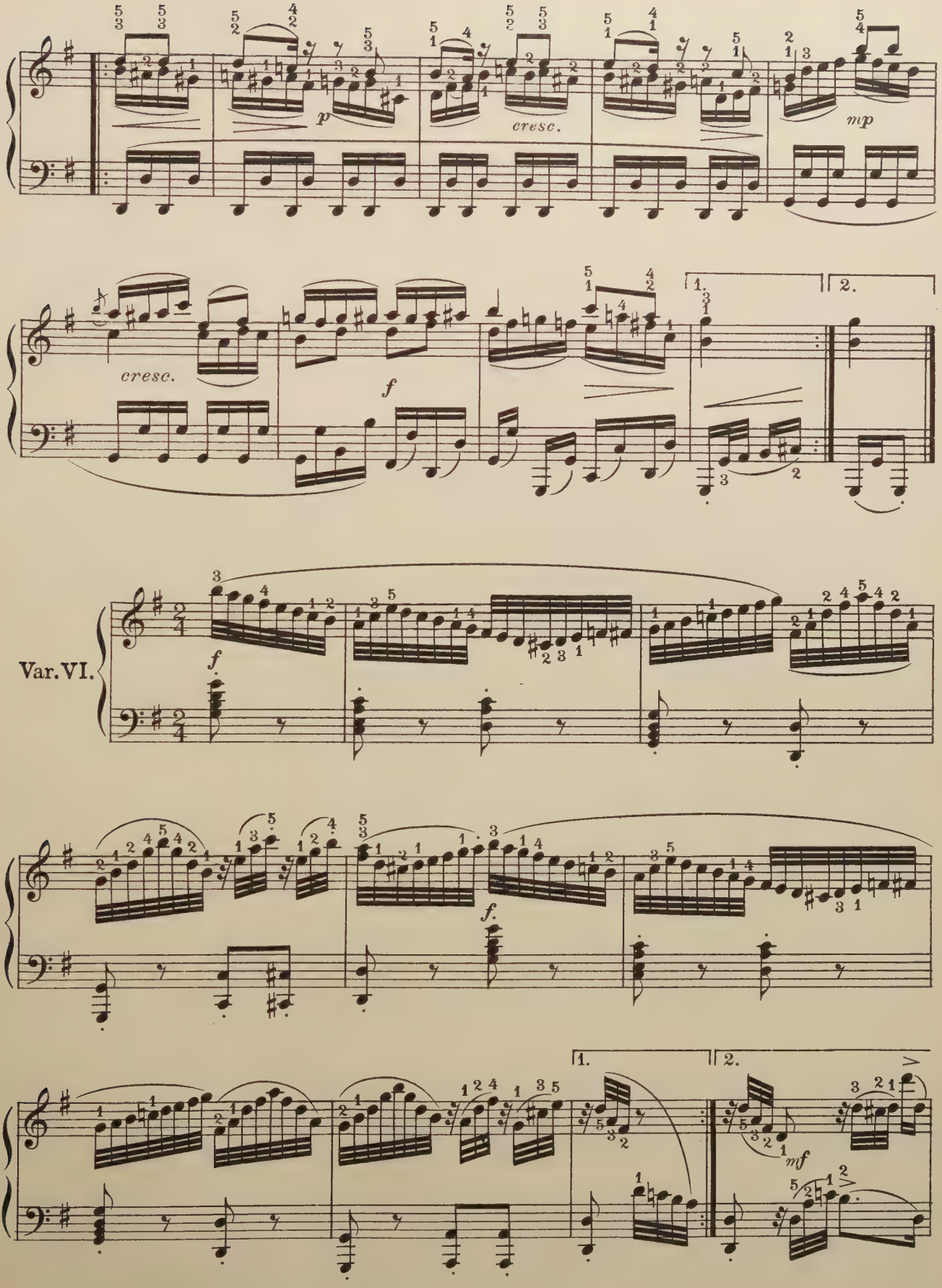

Careful observance of all the dynamic signs and the phrasing, is essential throughout these variations. The difference between *mp* - *p* and *mf*, though slight, should be noted and strictly maintained.

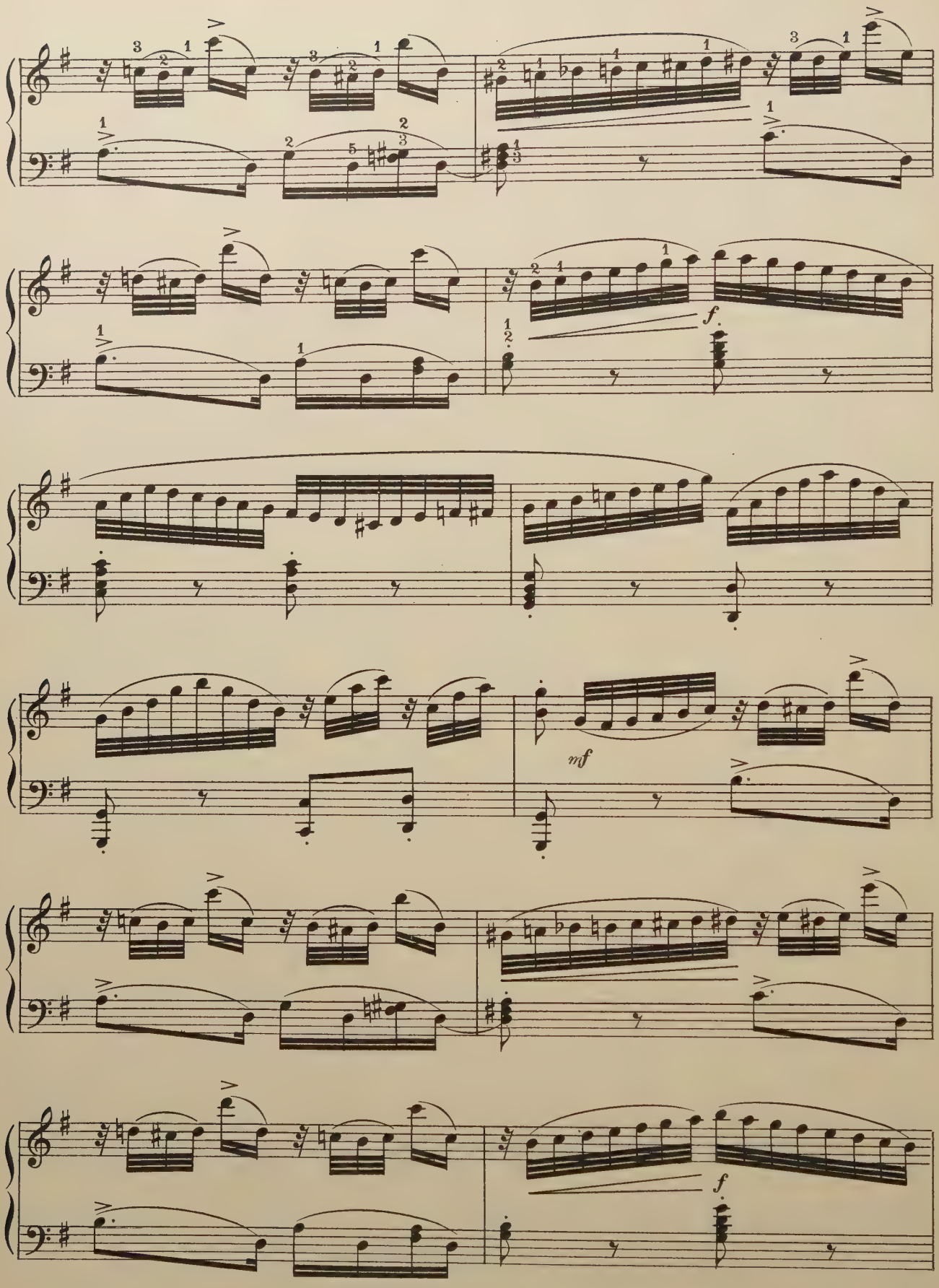
Grade III


mp
cresc.
p
p
p
Var. II.
nf
sf
sf
cresc.
dim.
nf
sf
sf
cresc.
f
mf
sf
sf
cresc.
sf
sf
mf
cresc.
f


Var. III.
p
legato
ten.
ten.
ten.
ten.
p
cresc.
f
ten.
ten.
ten.
p
cresc.
ten.
ten.
p
cresc.
ten.
ten.
cresc.
p
mp
cresc.
dim.
mf
ten.
ten.
cresc.
f
ten.


Minore
Poco sostenuto. ♩= 50.
Var. IV.
p
cresc.
dim.
mf
cresc.
decresc.
pp
Maggiore
Tempo I un poco animato. ♩= 60.
Var. V.
mp
p
1.
2.


p
cresc.
mp
cresc.
f
1.
2.
Var. VI.
f
f.
1.
2.
mf


f.
mf
f.




Coda.

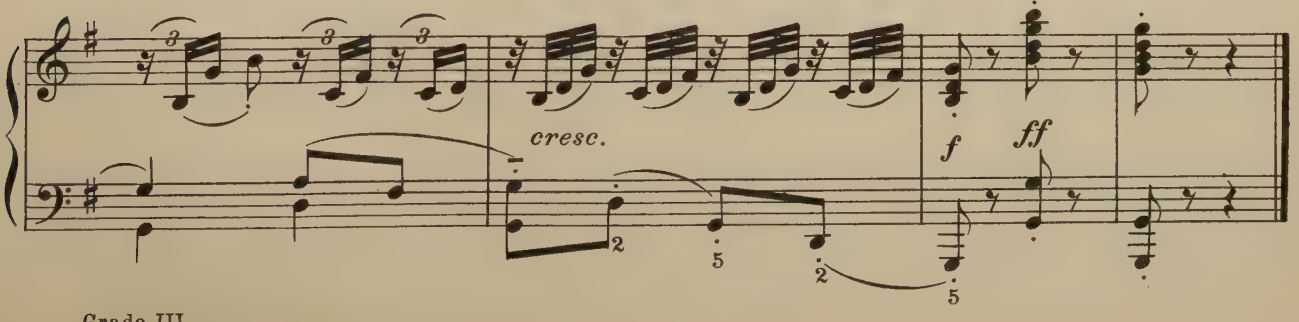
*Tempo I.*







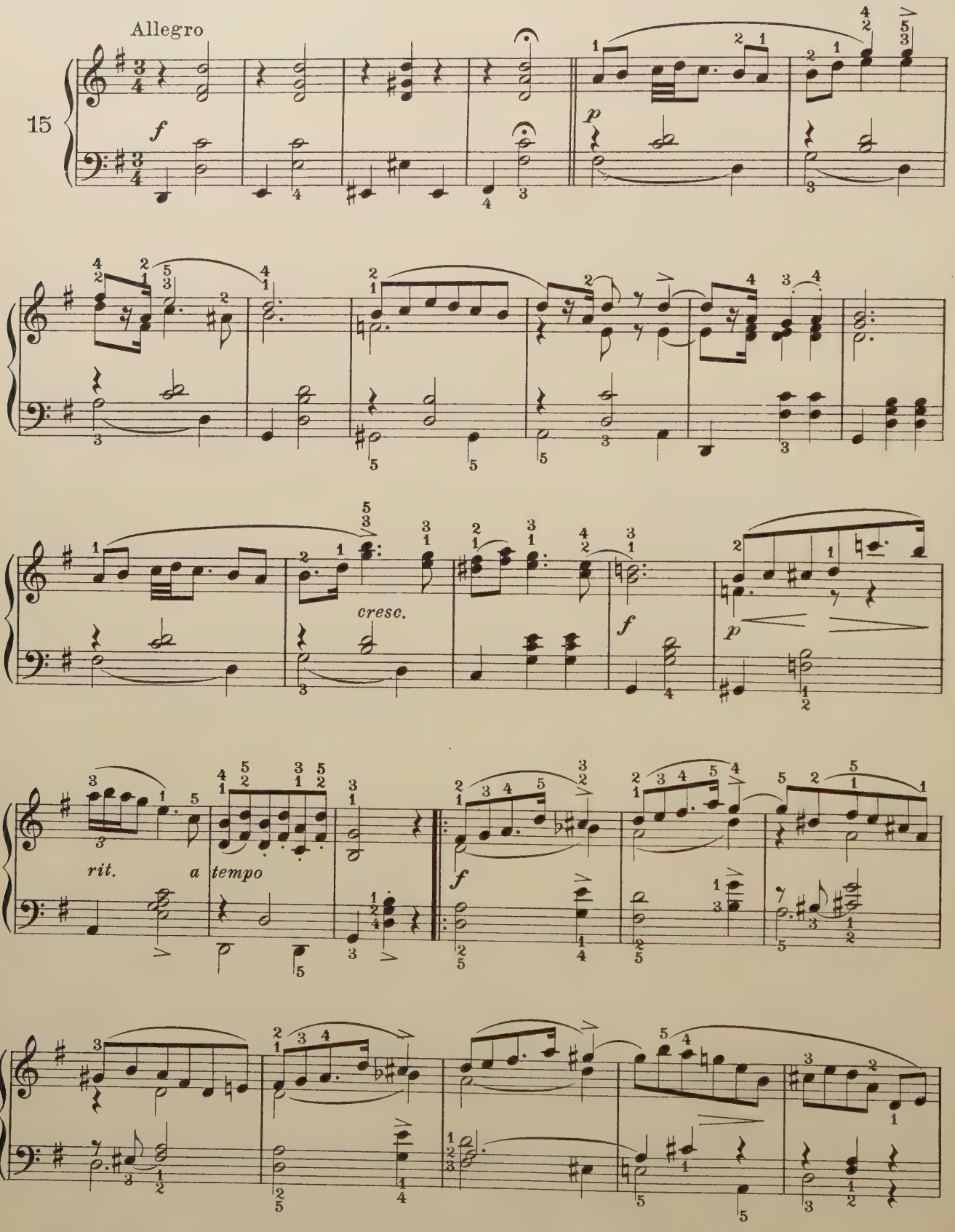


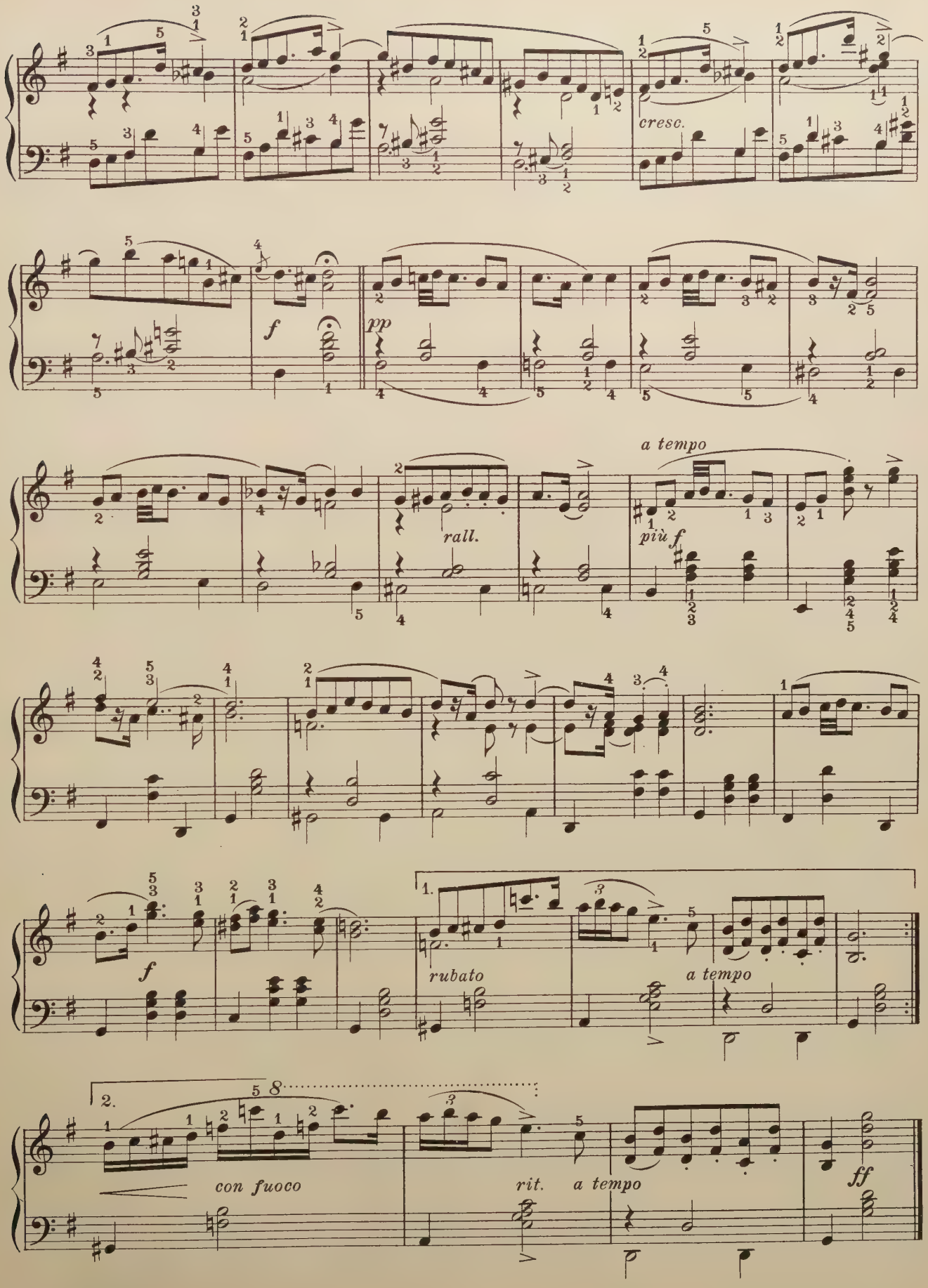
# Mazurka

*Edited by*
*CHARLES DENNÉE*

MORITZ MOSZKOWSKI Op. 10, № 3

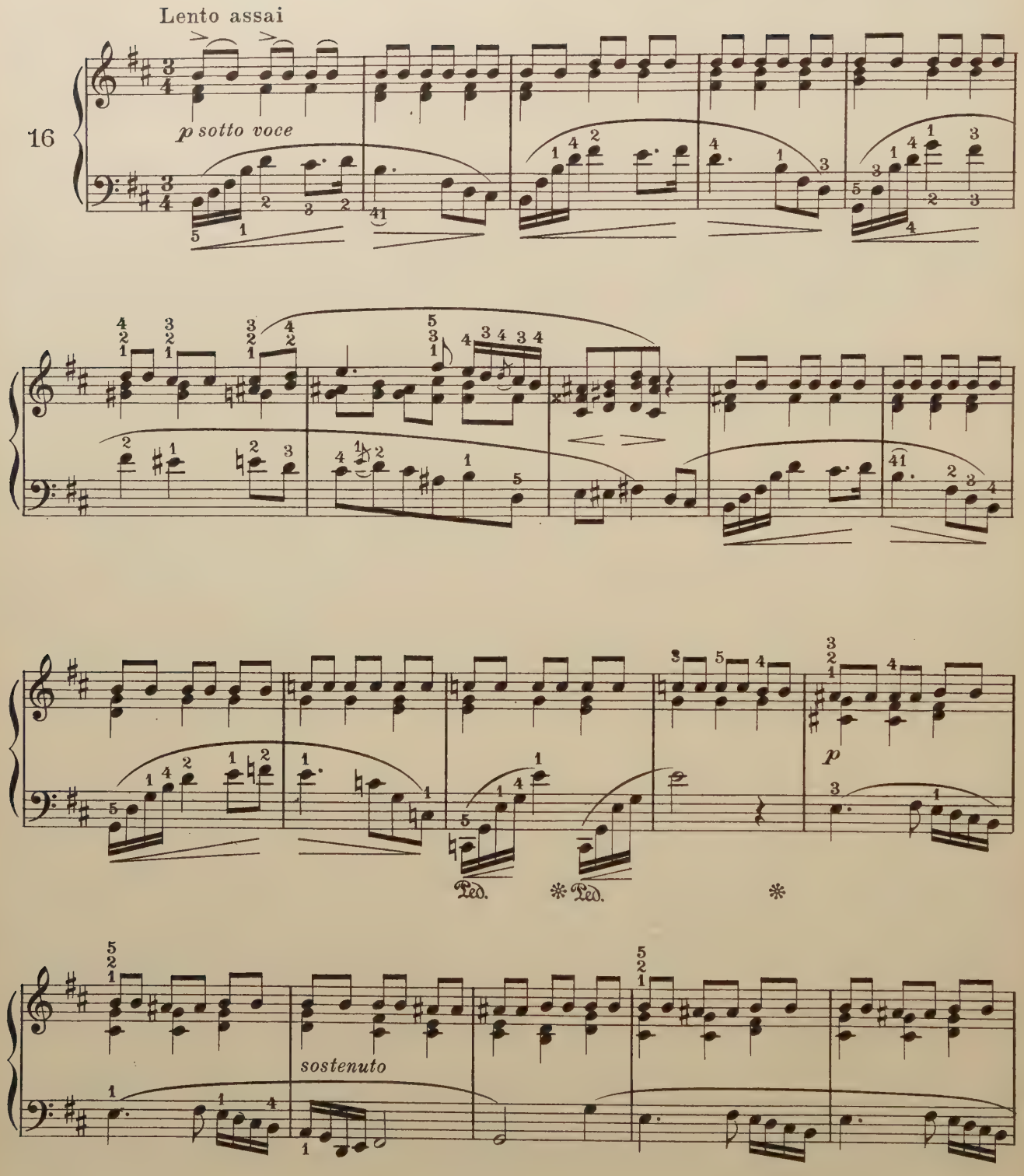



Grade III


cresc.
f
pp
rall.
a tempo
più f
f
rubato
a tempo
con fuoco
rit.
a tempo
ff

# Prélude

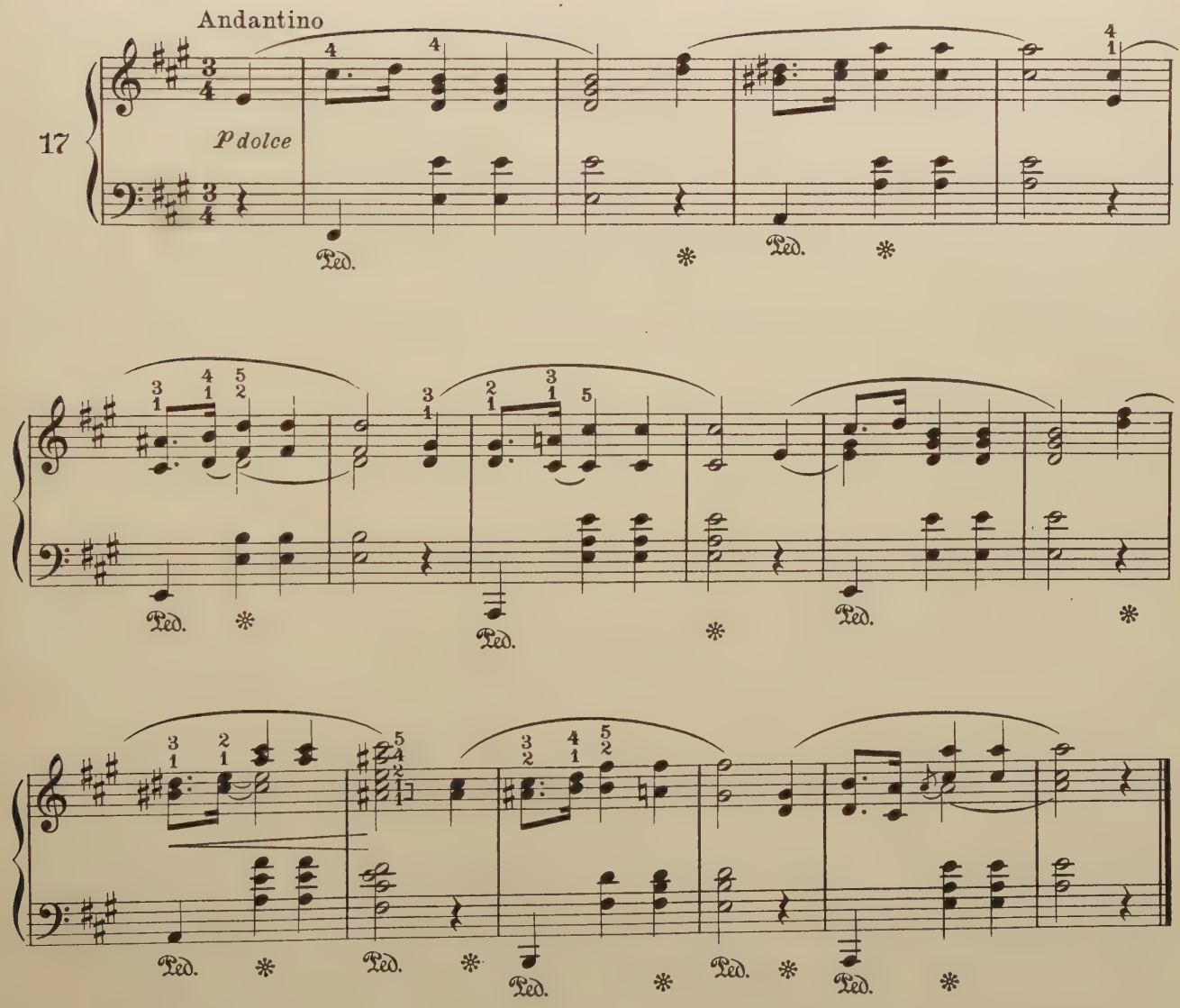
F. CHOPIN Op. 28, Nº 6






# Prélude

F. CHOPIN Op. 28, Nº 7

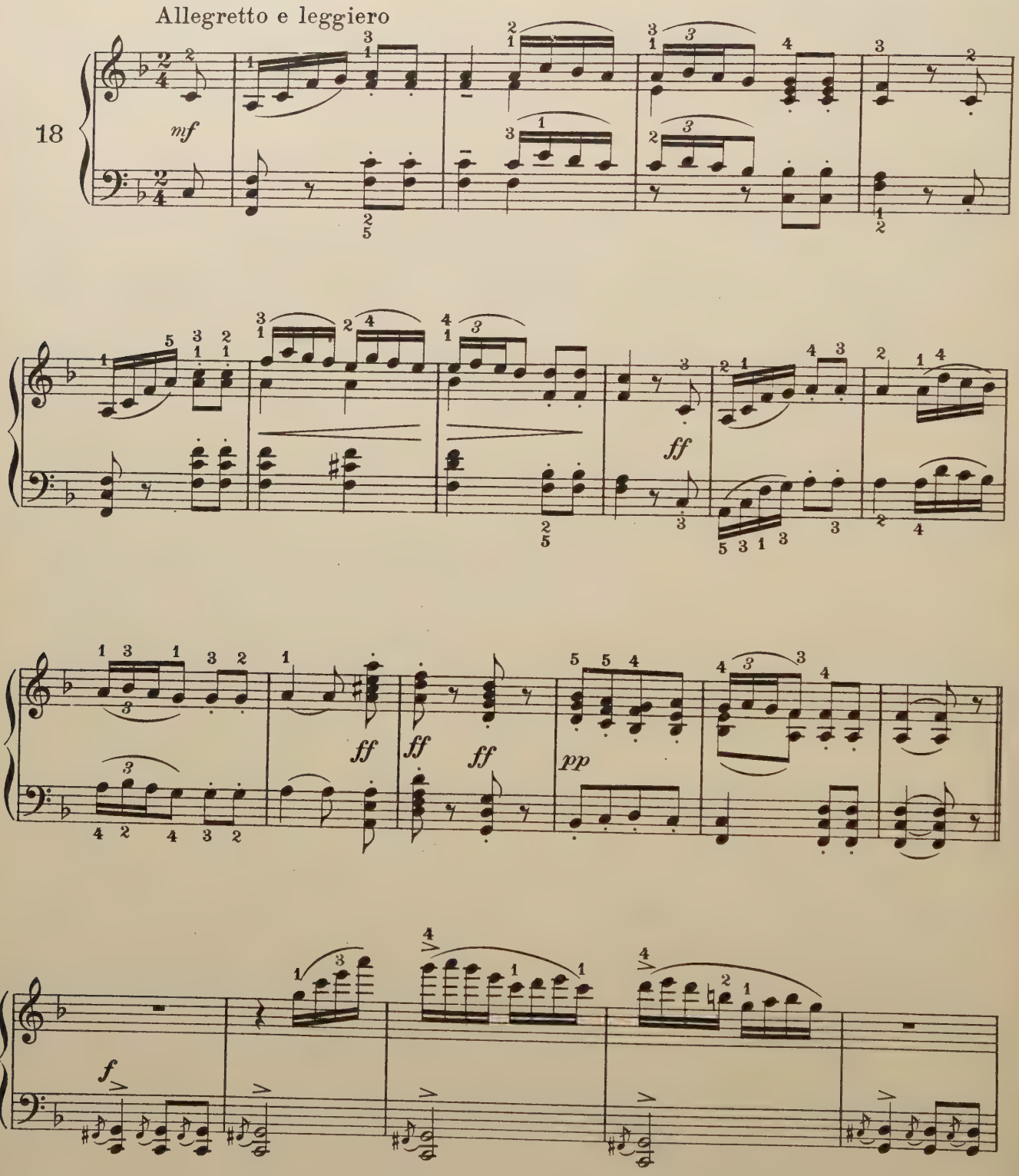



Grade III

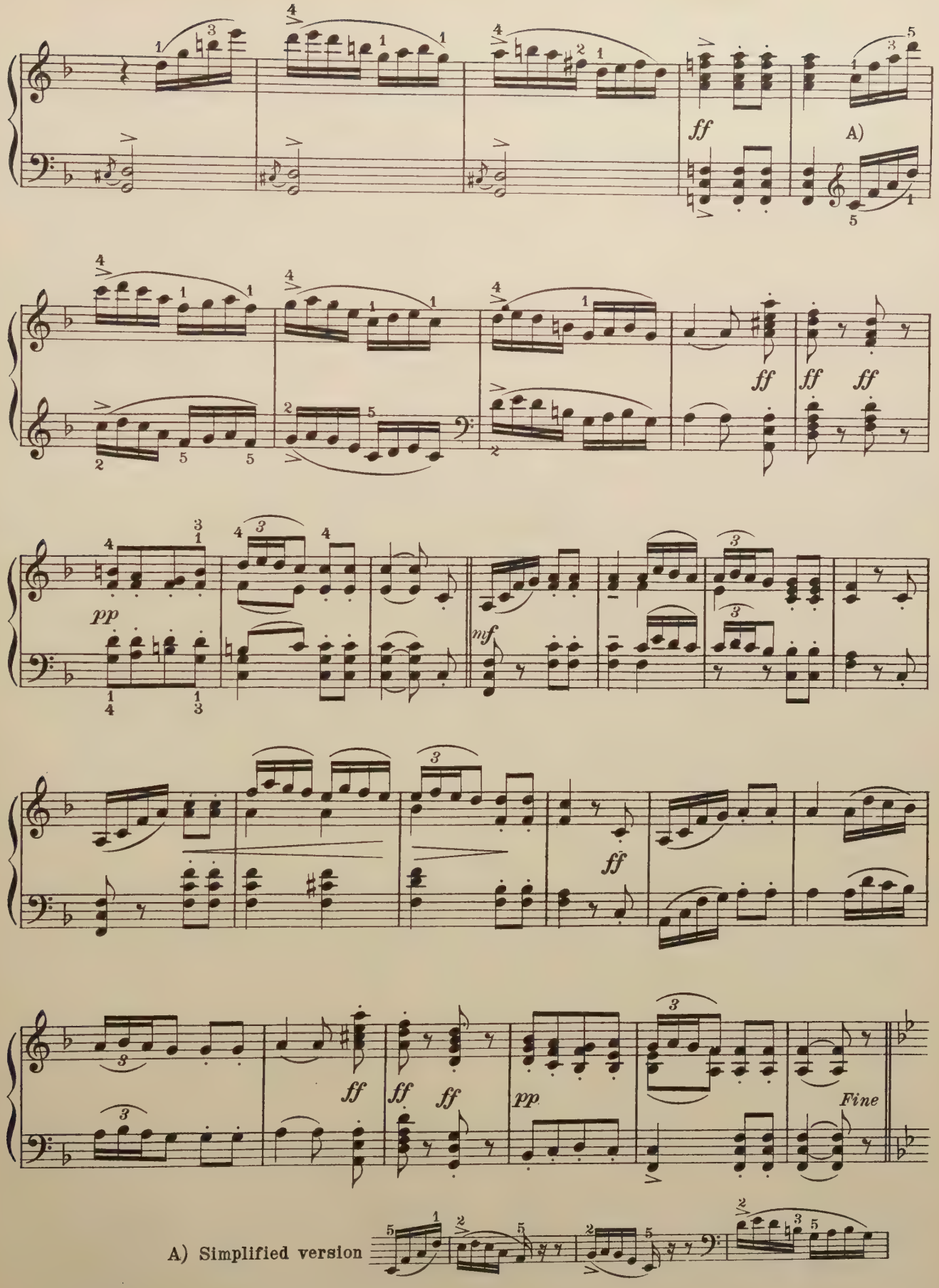
# Swedish Wedding March

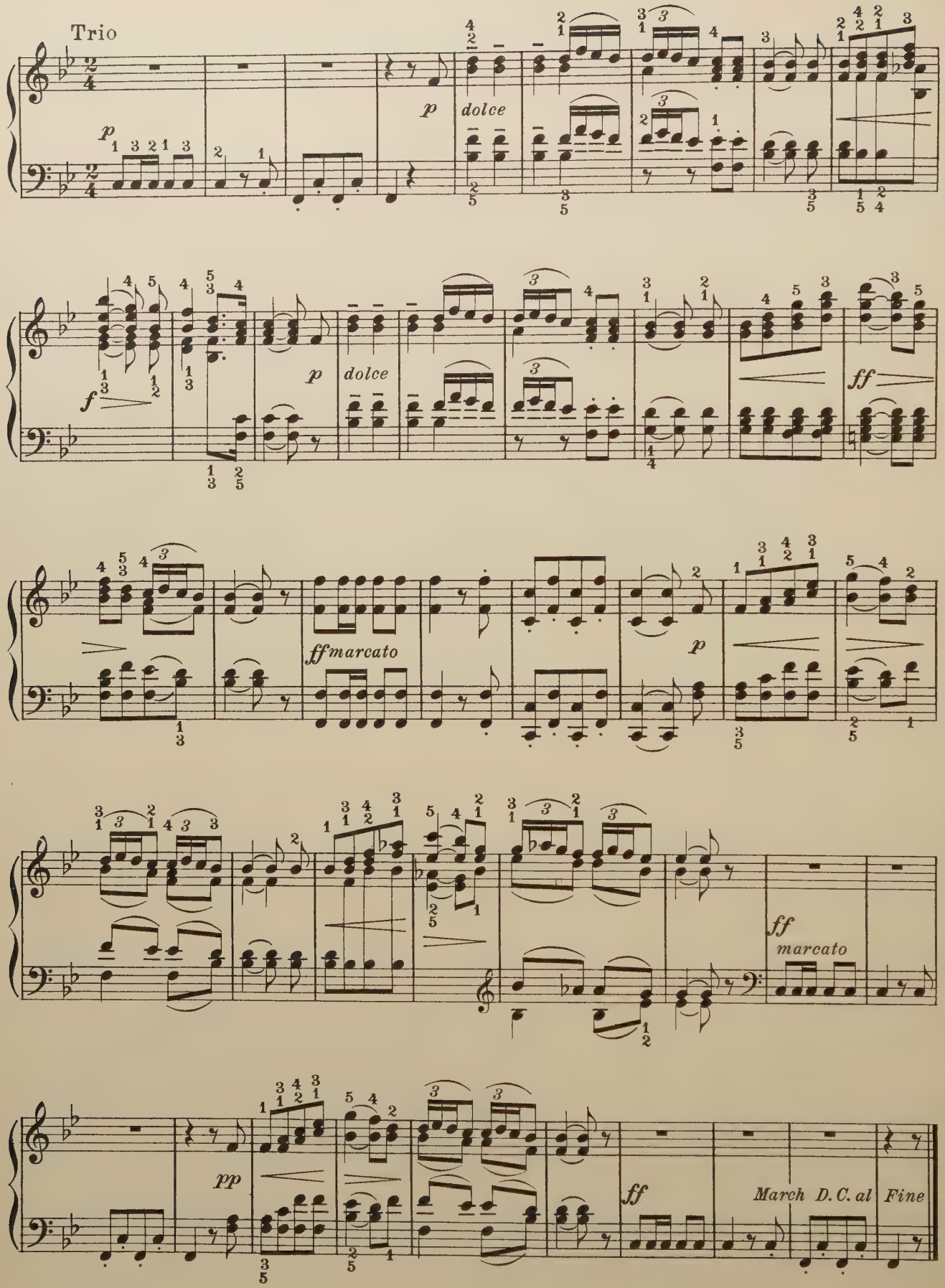
*Edited by*
*CHARLES DENNÉE*

A. SÖDERMAN




Grade III


ff
A)
ff
ff
ff
pp
mf
ff
ff
ff
ff
pp
Fine
A) Simplified version


Trio
p
dolce
f
ff
ffmarcato
pp
March D.C. al Fine

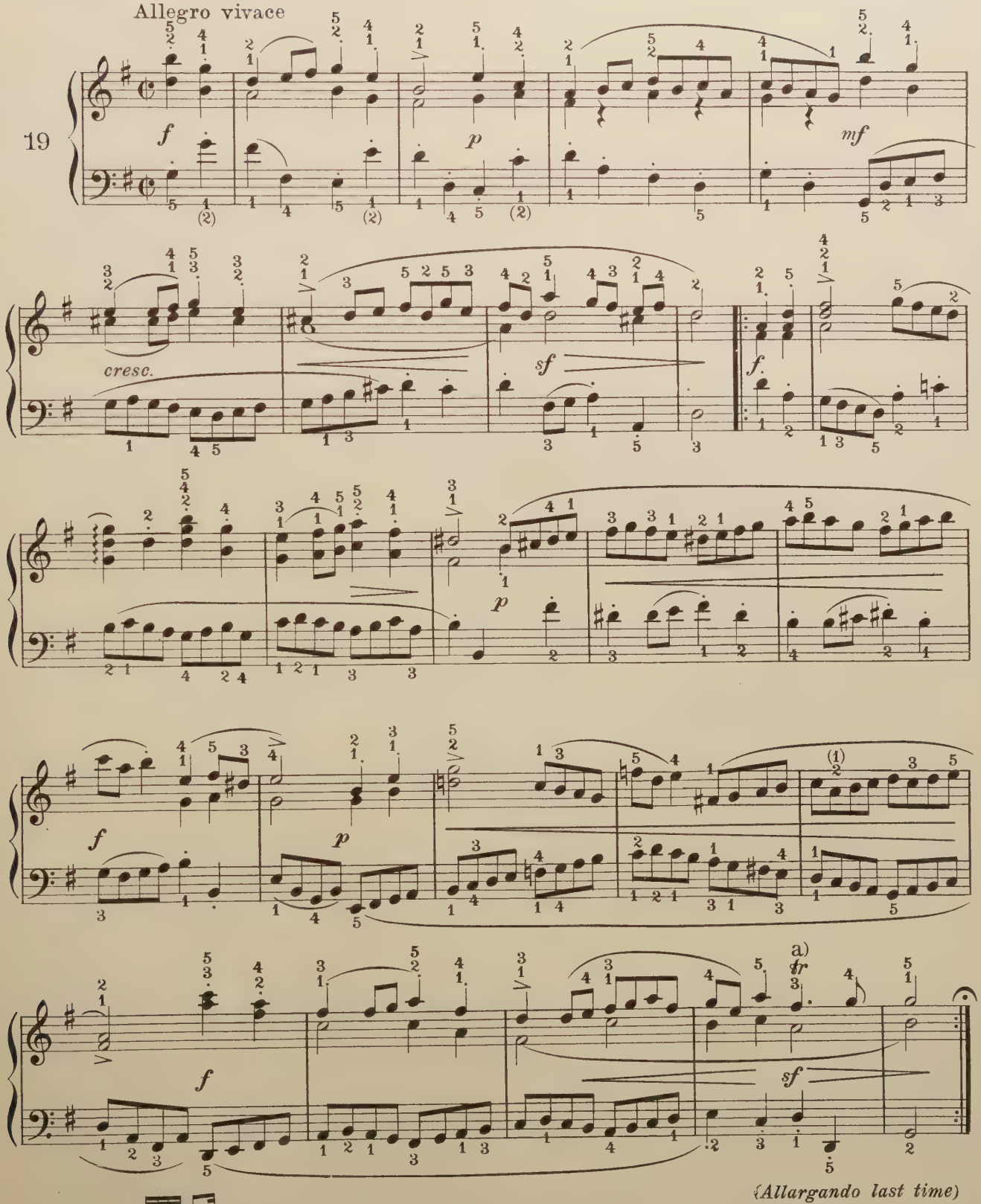
# Gavotte

## (From the Fifth French Suite)

*Edited by*
*CHARLES DENNEE*

J. S. BACH

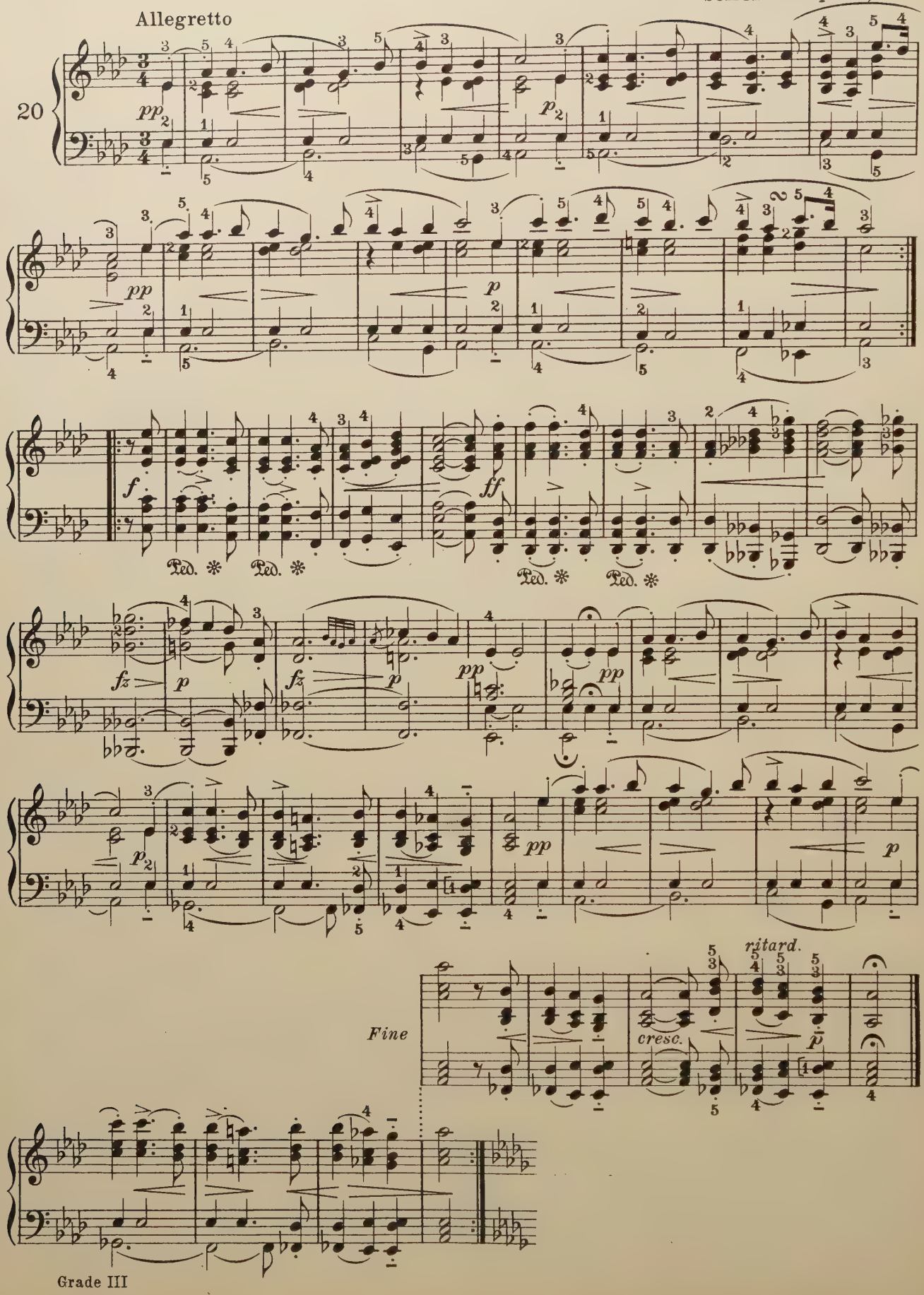
Allegro vivace



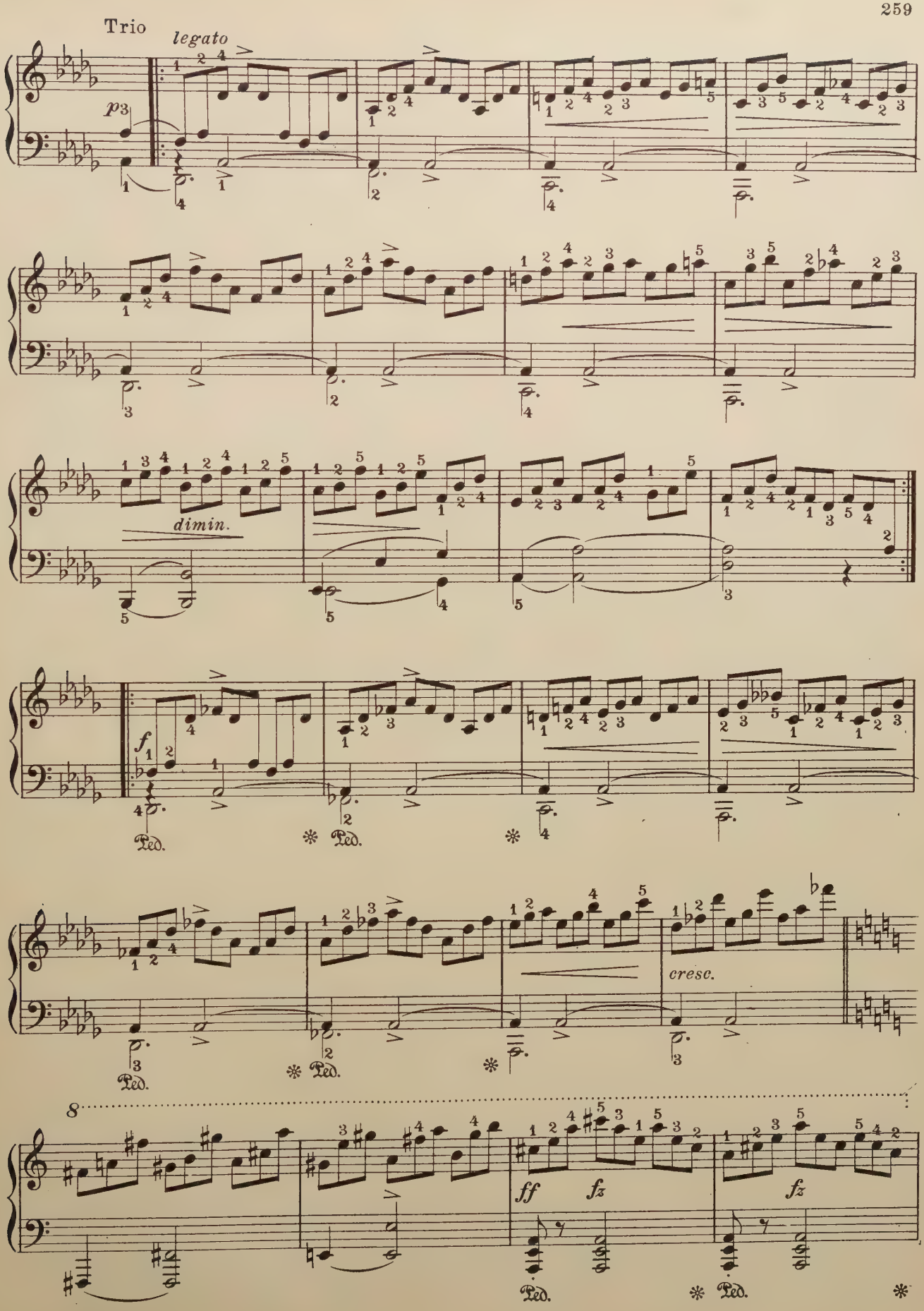

Grade III

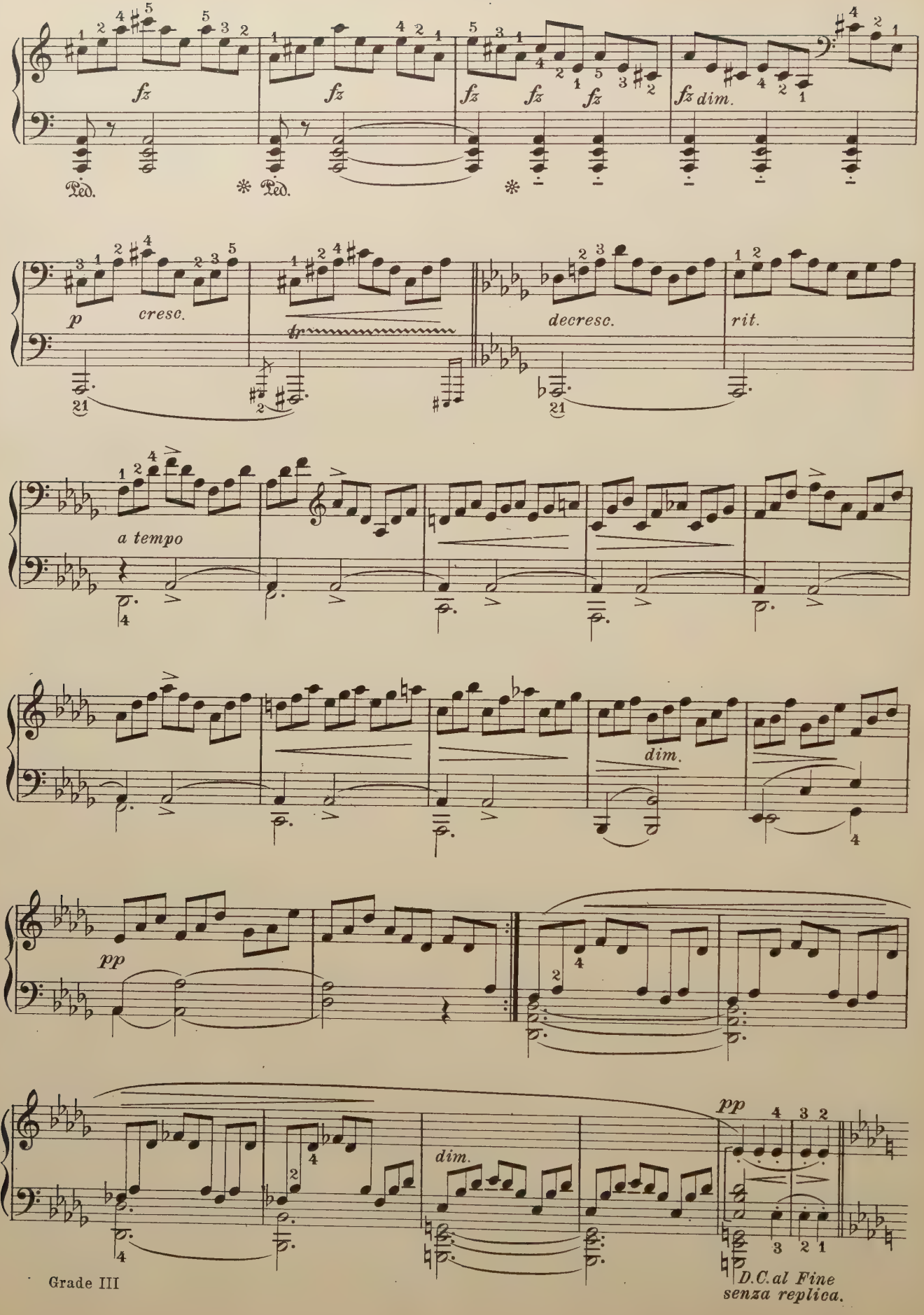
# Impromptu in A Flat

SCHUBERT Op. 142, № 2




Grade III


Trio
legato
p
dimin.
f
Ped.
cresc.
ff
fz
fz


fz
fz
fz fz fz
fz dim.
Ped.
Ped.
p
cresc.
tr
decresc.
rit.
a tempo
dim.
pp
dim.
pp
D.C. al Fine
senza replica.

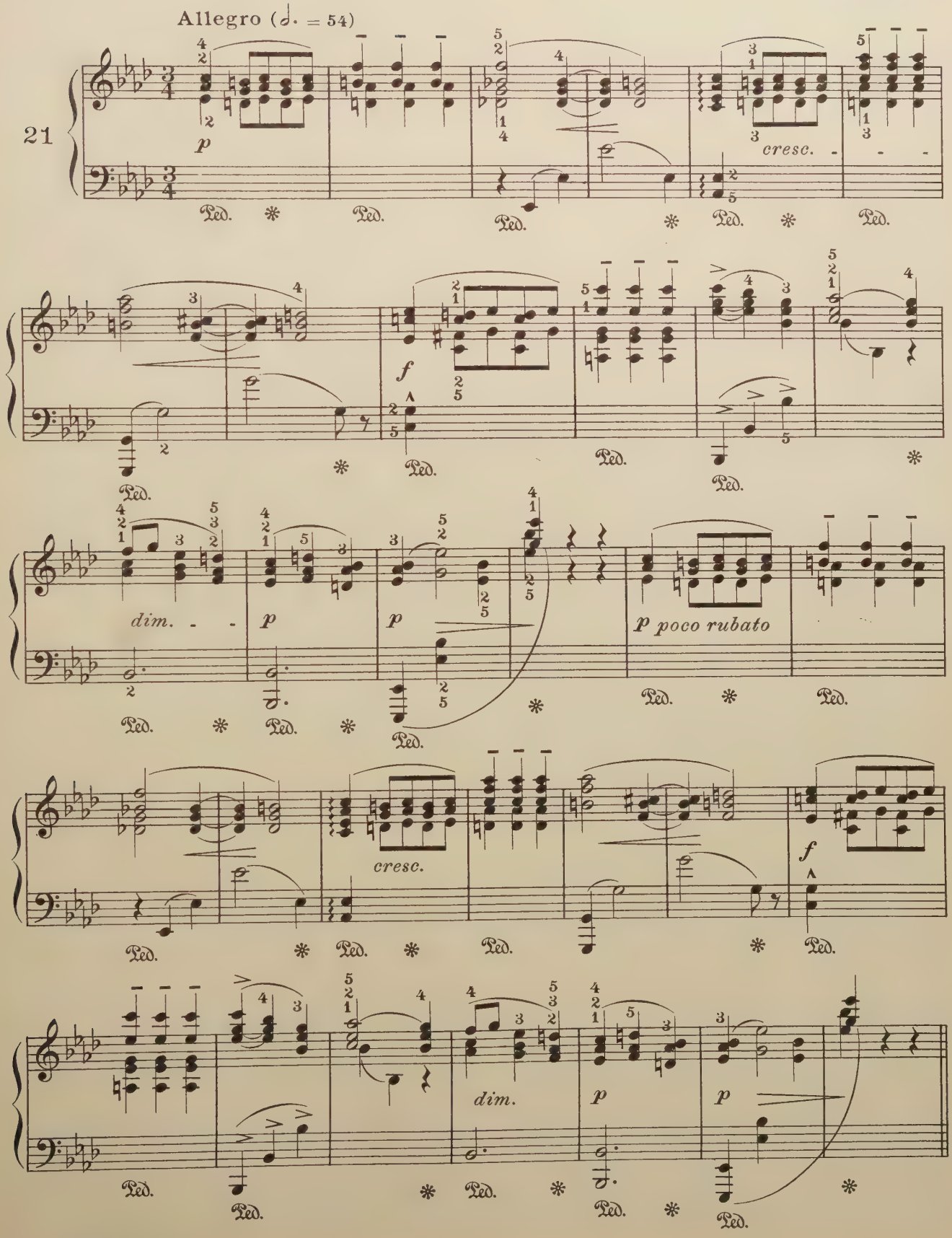
Grade III

# Scarf Dance

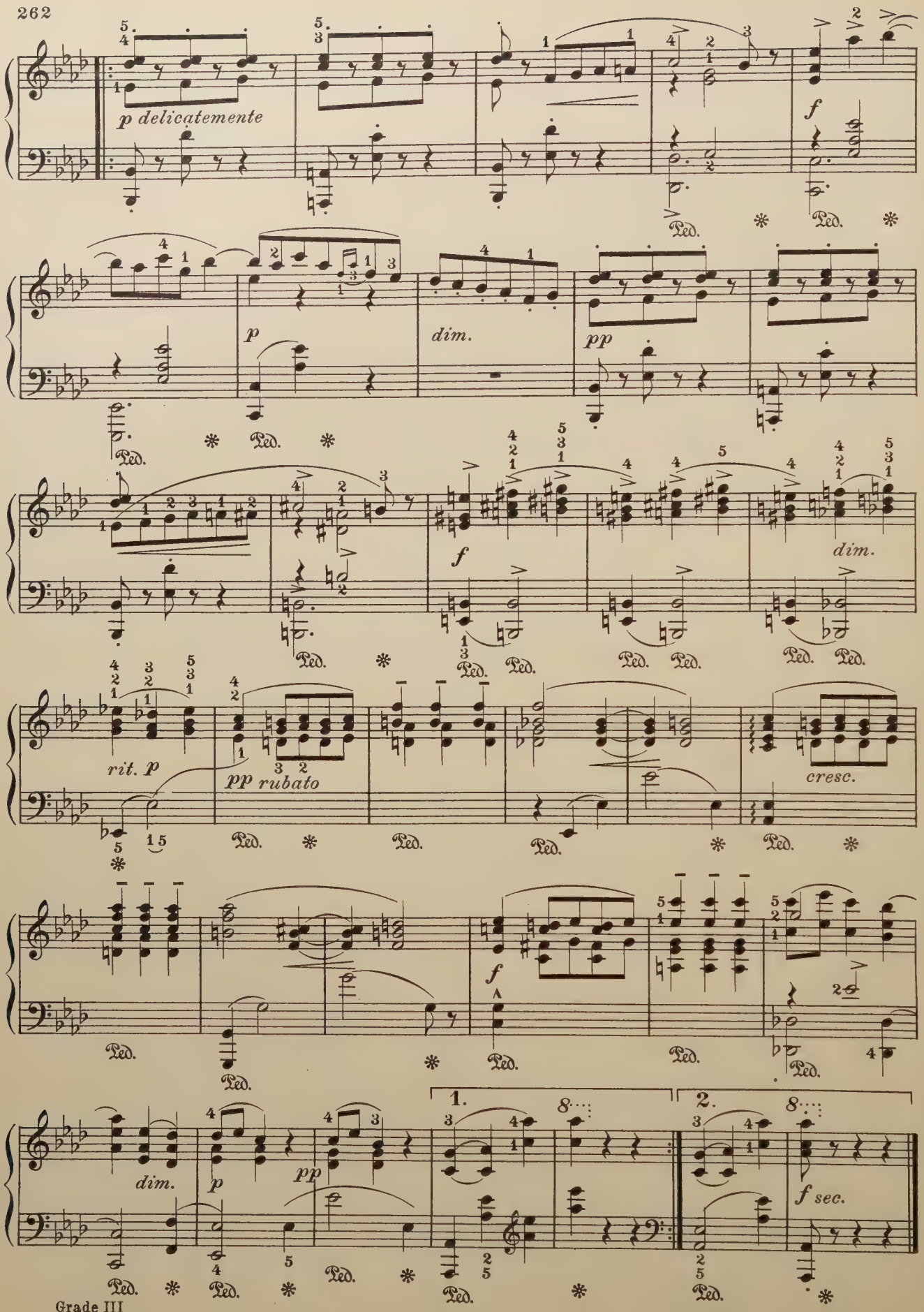
## Scéne de Ballet

*Edited by*
*CHARLES DENNÉE*

C. CHAMINADE




Grade III


p delicatemente
f
p
dim.
pp
f
dim.
rit. p
pp rubato
cresc.
f
dim.
p
pp
1.
2.
f sec.

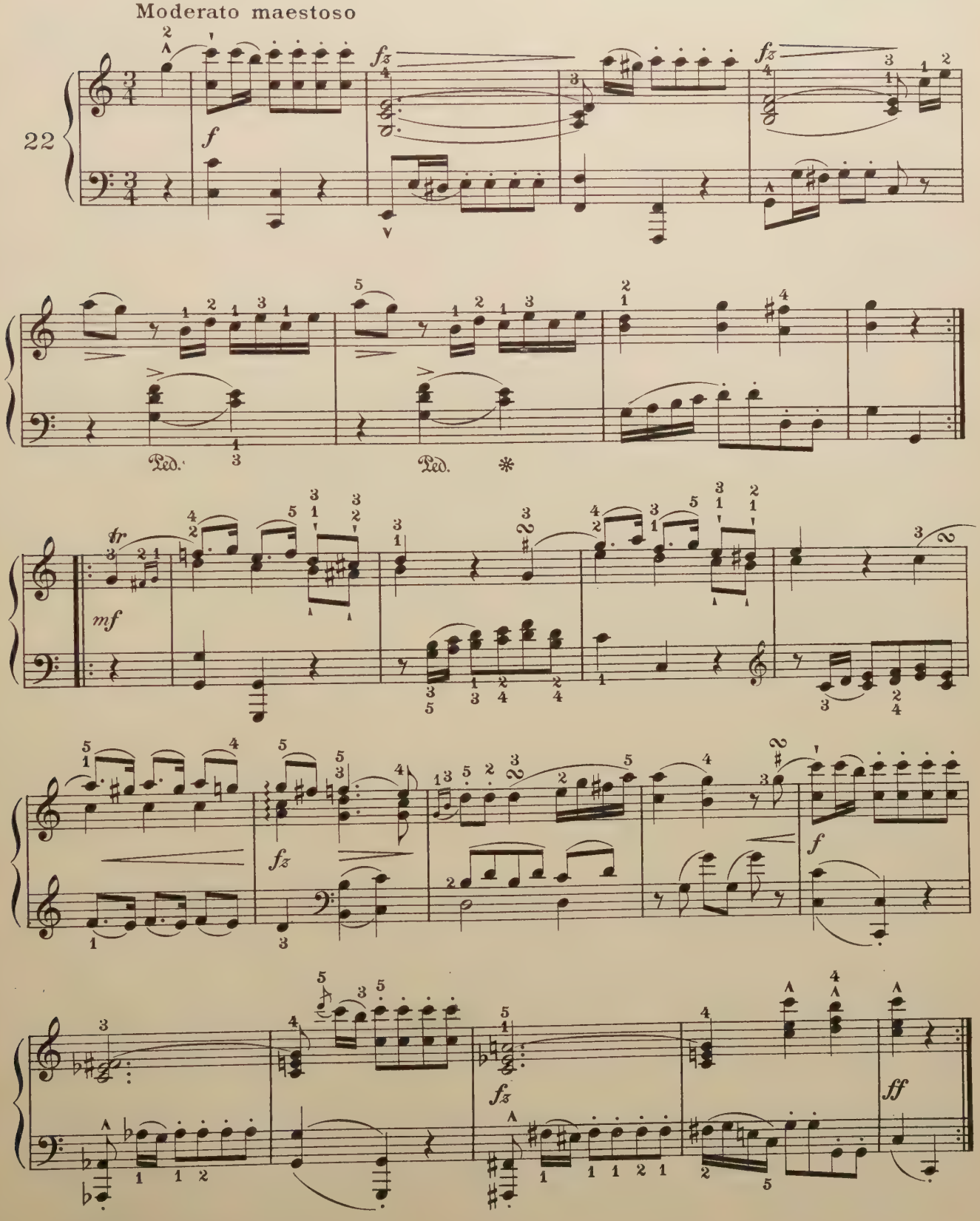
# Ochsenmenuett

## Ox Minuet

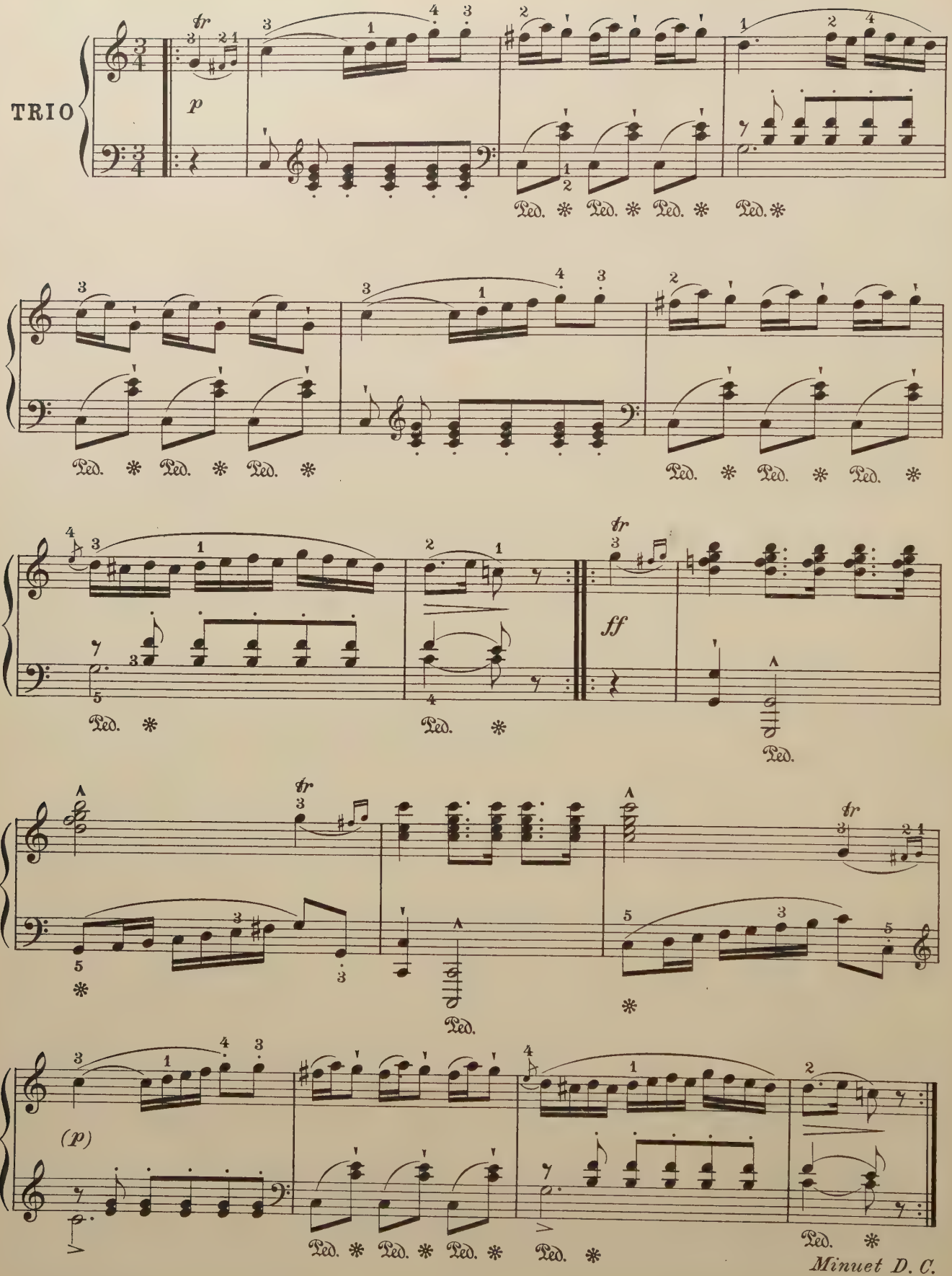
*Edited by*
*CHARLES DENNÉE*

JOSEPH HAYDN

Moderato maestoso



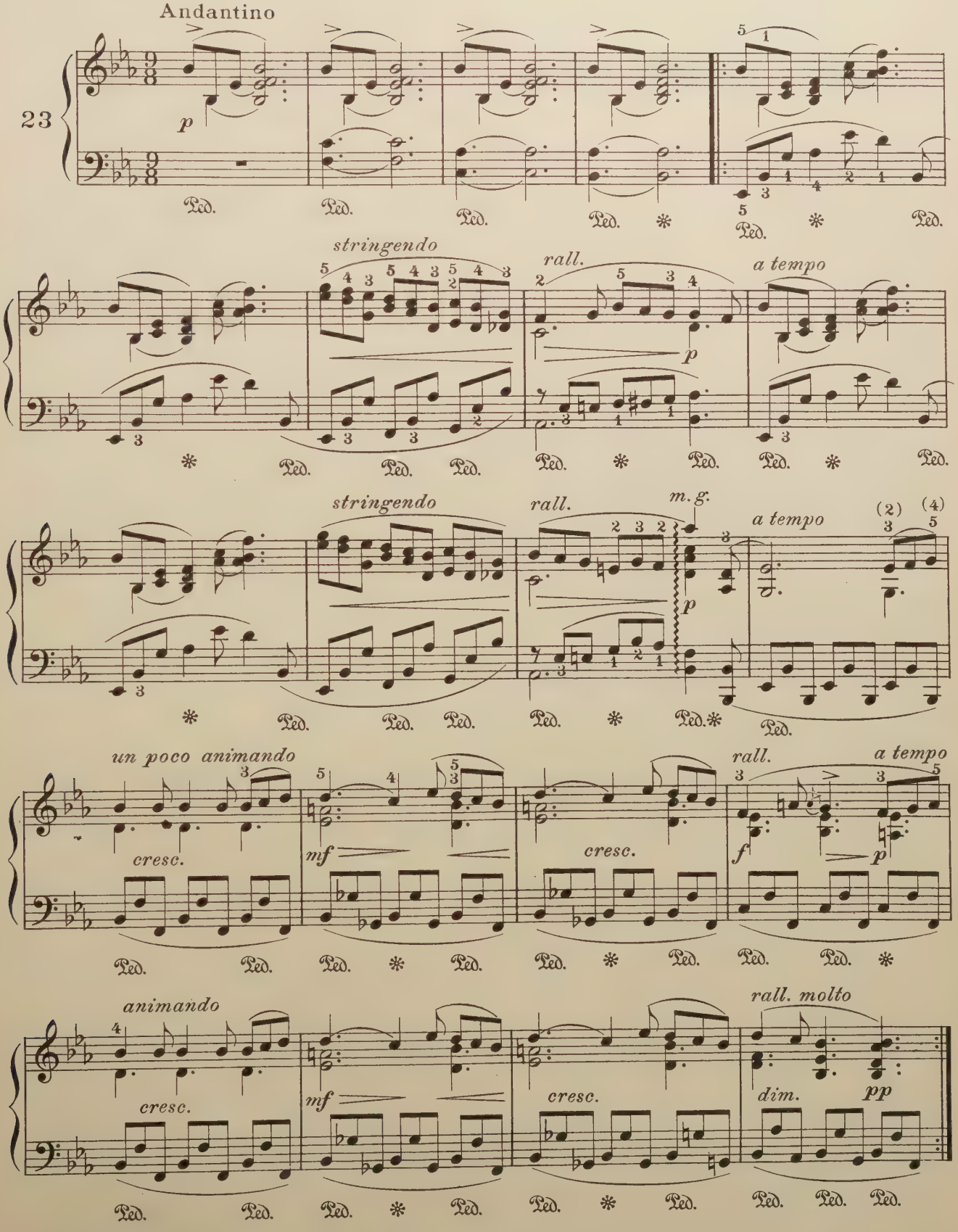

Grade III


TRIO
tr
p
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *
Ped. * Ped. *
tr
ff
Ped.
tr
tr
Ped.
(p)
Ped. * Ped. * Ped. * Ped. *
Ped. *
Minuet D. C.

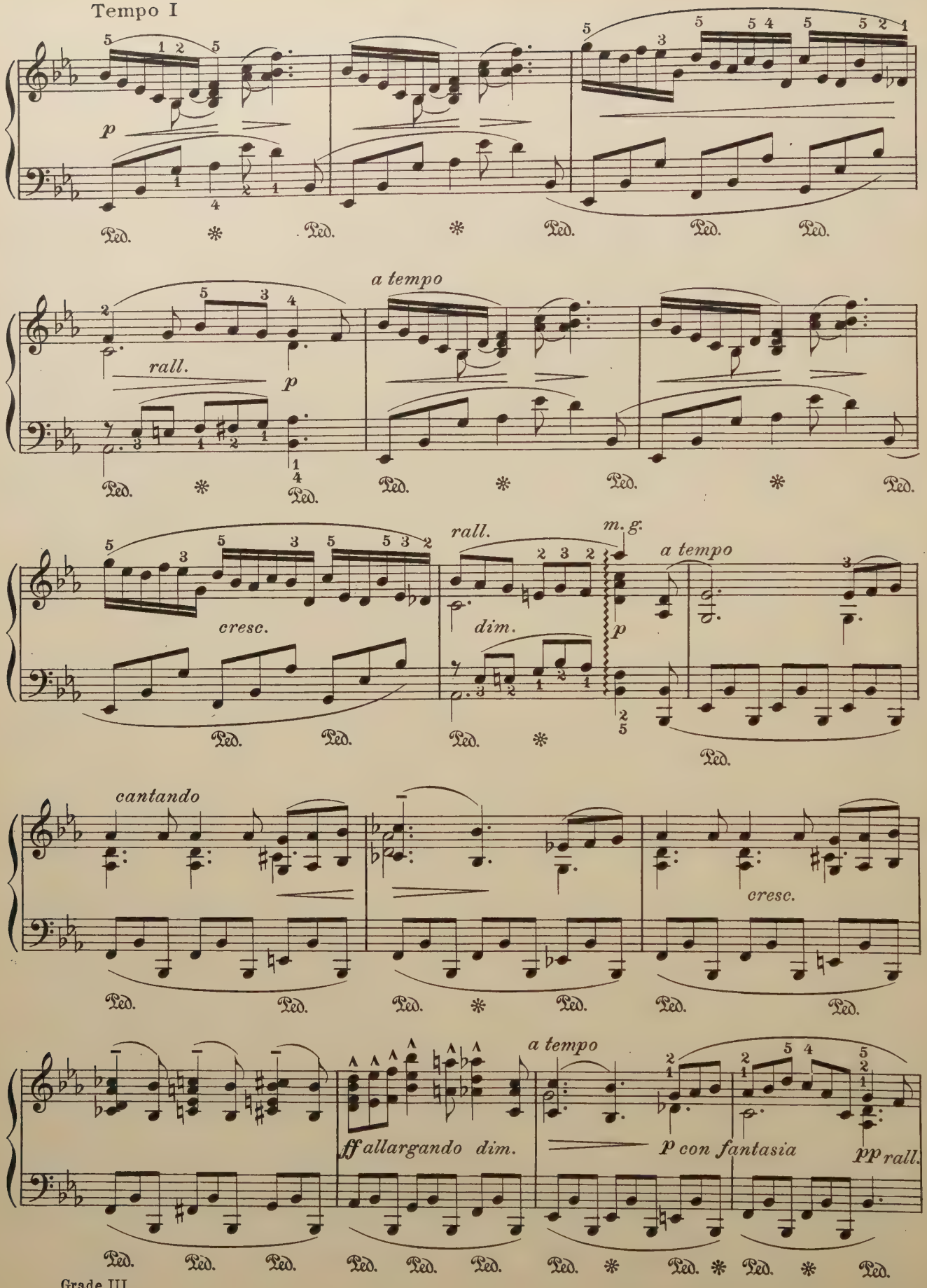
# Au Matin

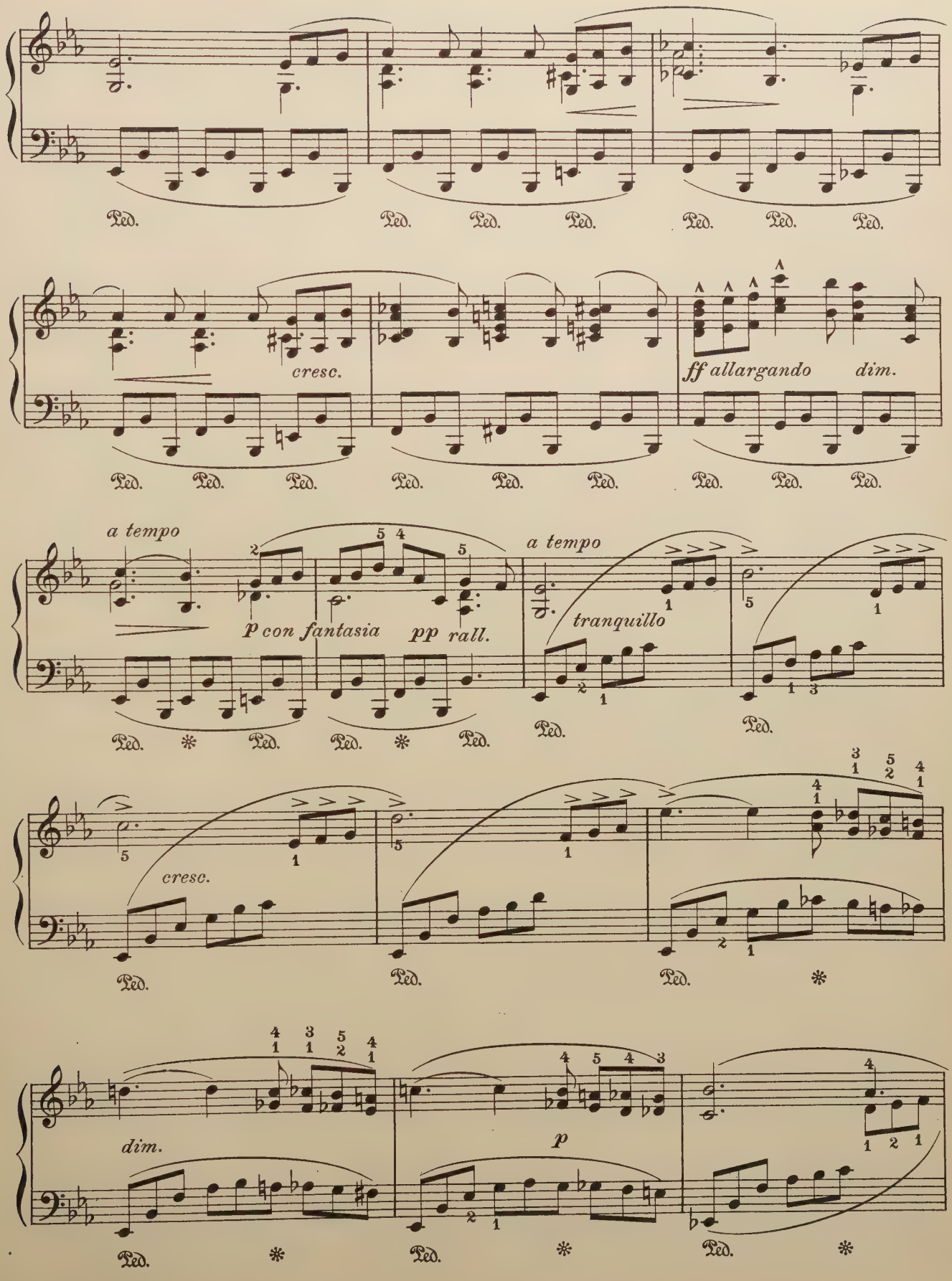
*Edited by*
*CHARLES DENNÉE*

B. GODARD. Op. 85

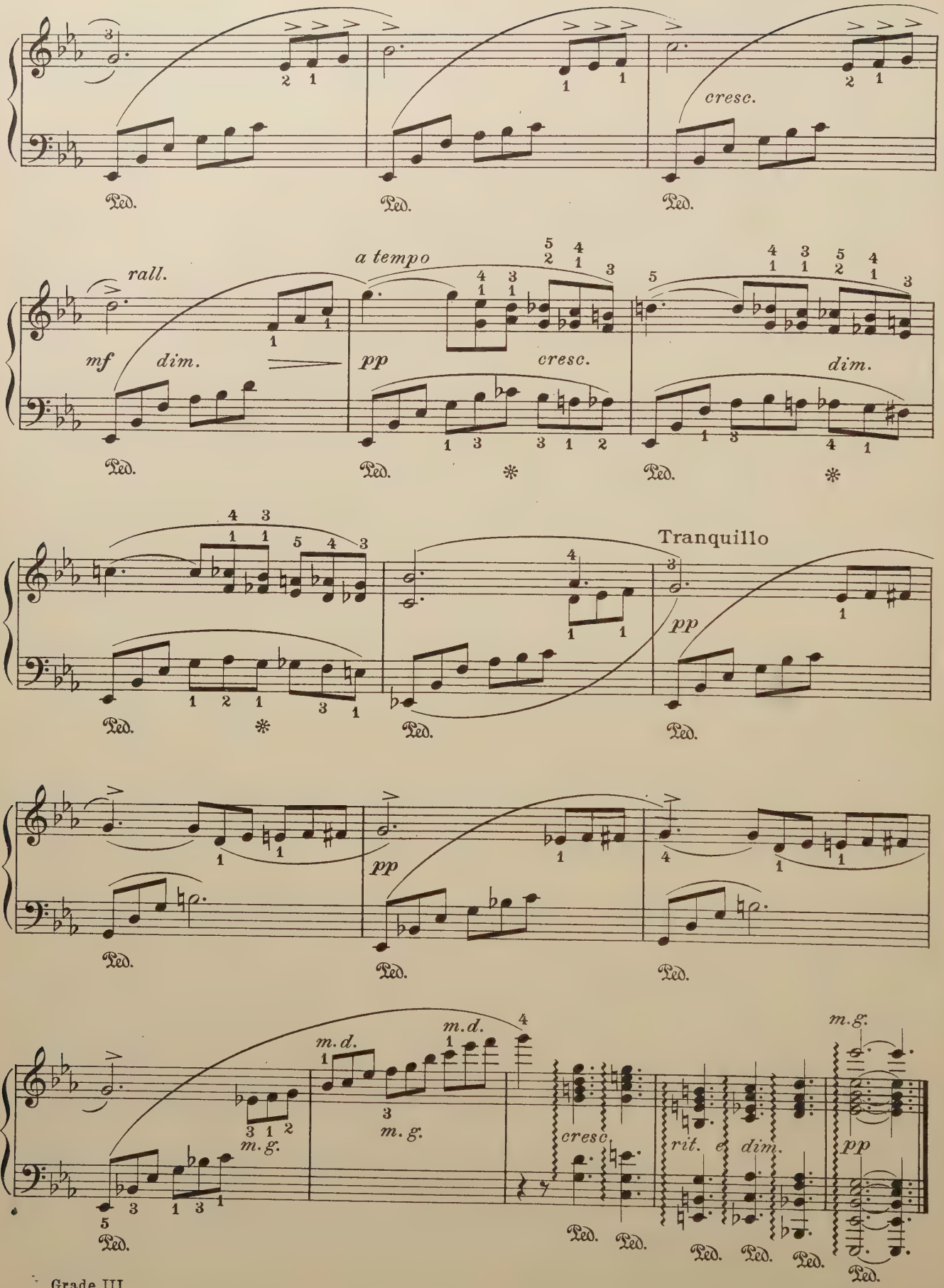



Grade III


Tempo I
p
Ped.
a tempo
rall.
p
cresc.
rall.
m. g.
dim.
p
a tempo
cantando
cresc.
ff allargando dim.
a tempo
p con fantasia
pp rall.


Ped.
cresc.
ff allargando
dim.
a tempo
p con fantasia
pp rall.
a tempo
tranquillo
cresc.
dim.
p

Grade III

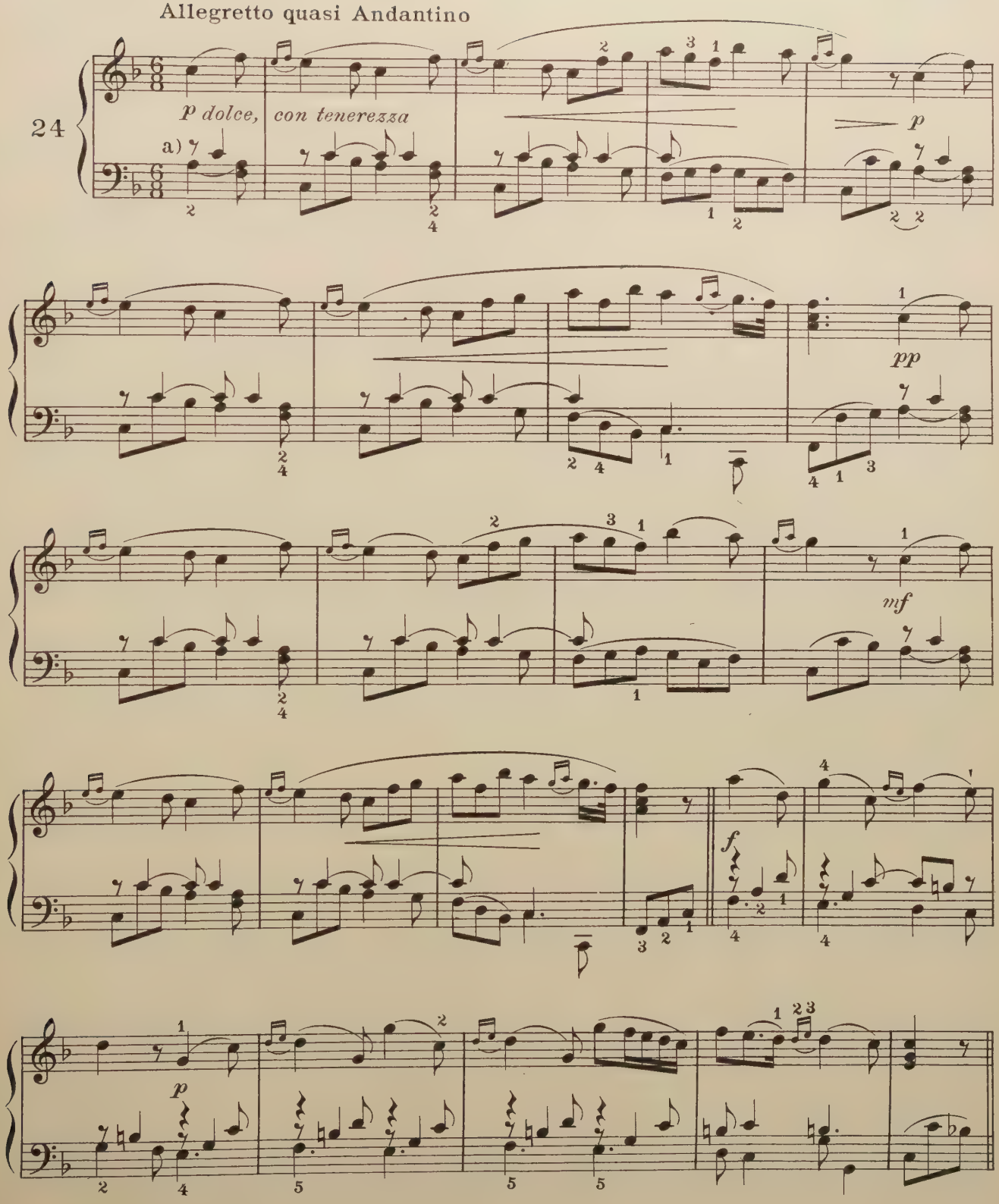

cresc.
rall.
a tempo
mf
dim.
pp
cresc.
dim.
Tranquillo
pp
pp
m.d.
m.g.
m.d.
m.g.
cresc
rit. e dim.
m.g.
pp
Ped.

# The Nun

(Soeur Monique)

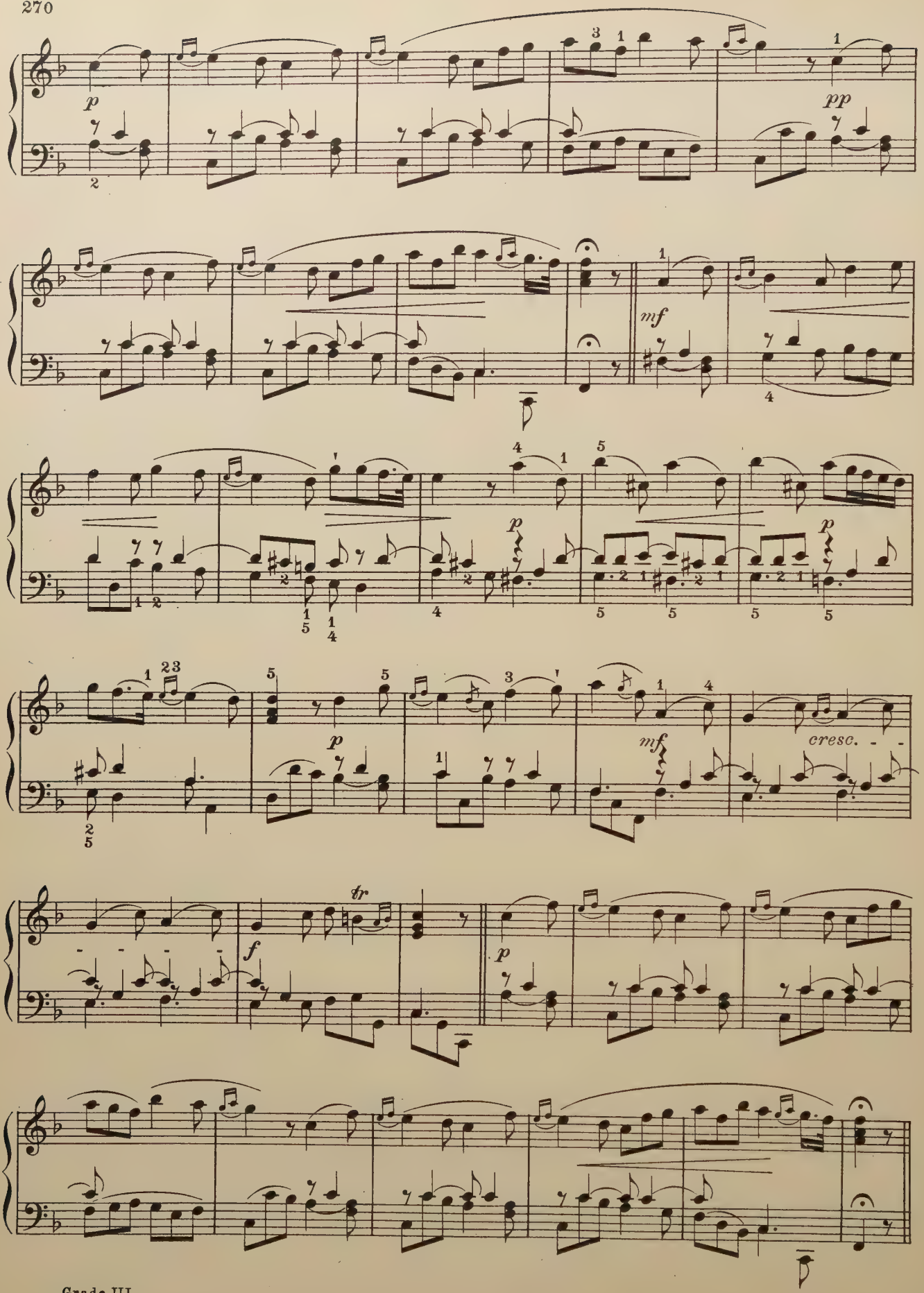
## Rondo

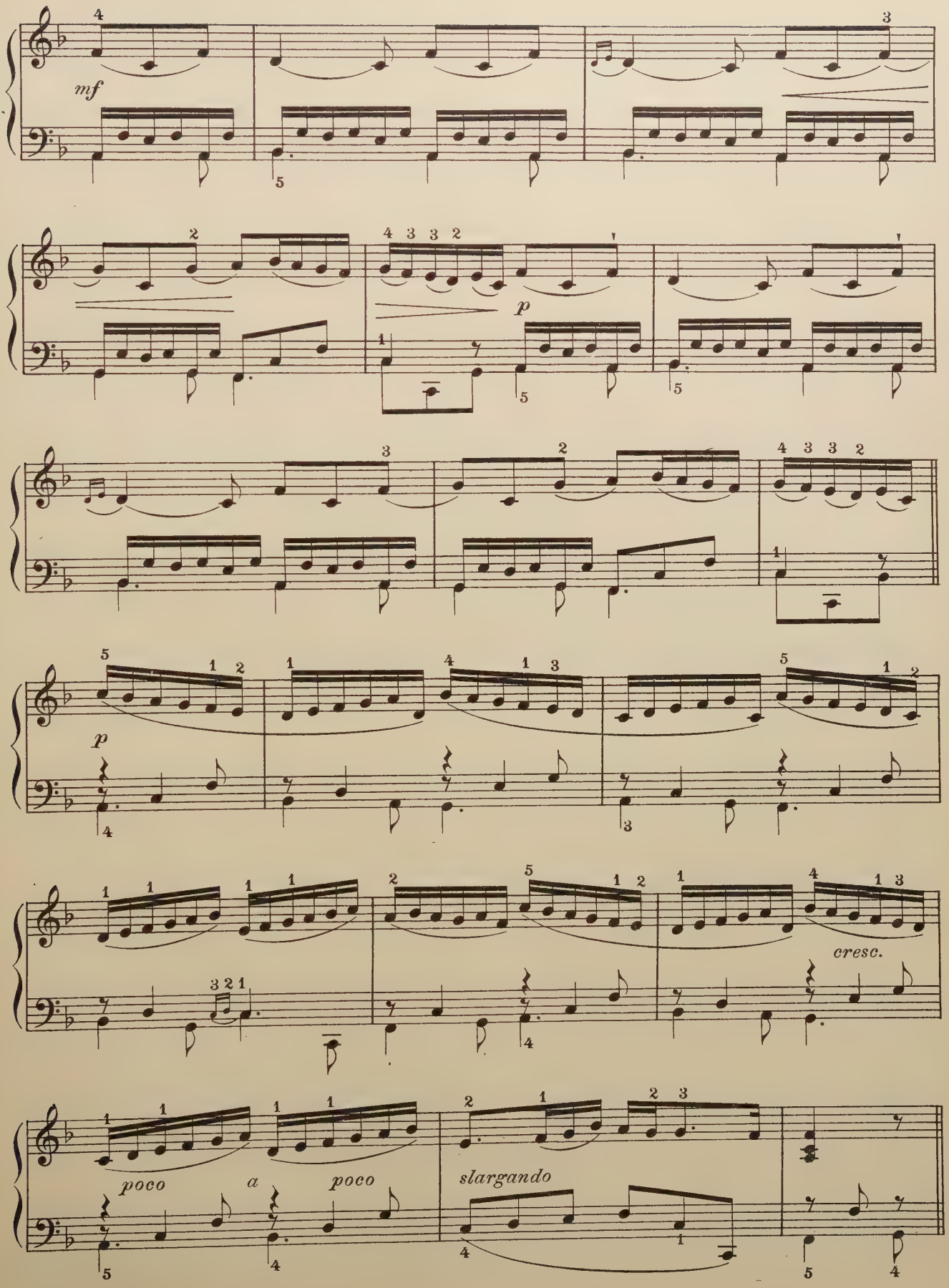
F. COUPERIN

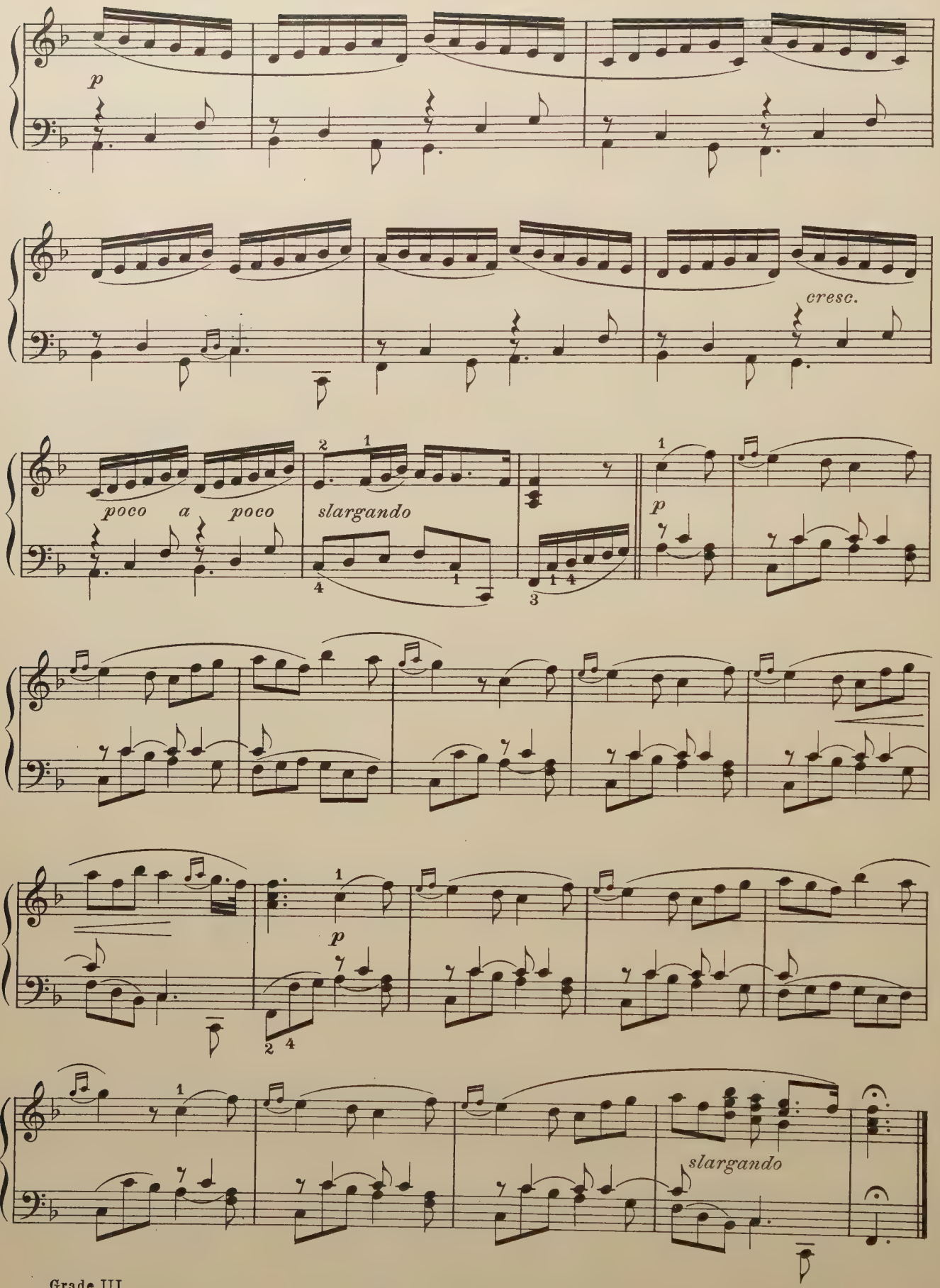



a) Study the arrangement of rests and notes carefully, many of these measures contain three voices in the Left Hand and there are rests and notes to complete each voice.

Grade III


p
pp
mf
p
mf
cresc.
tr
f
p


mf
p
p
cresc.
poco
a
poco
slargando


p
cresc.
poco a poco
slargando
p
p
slargando

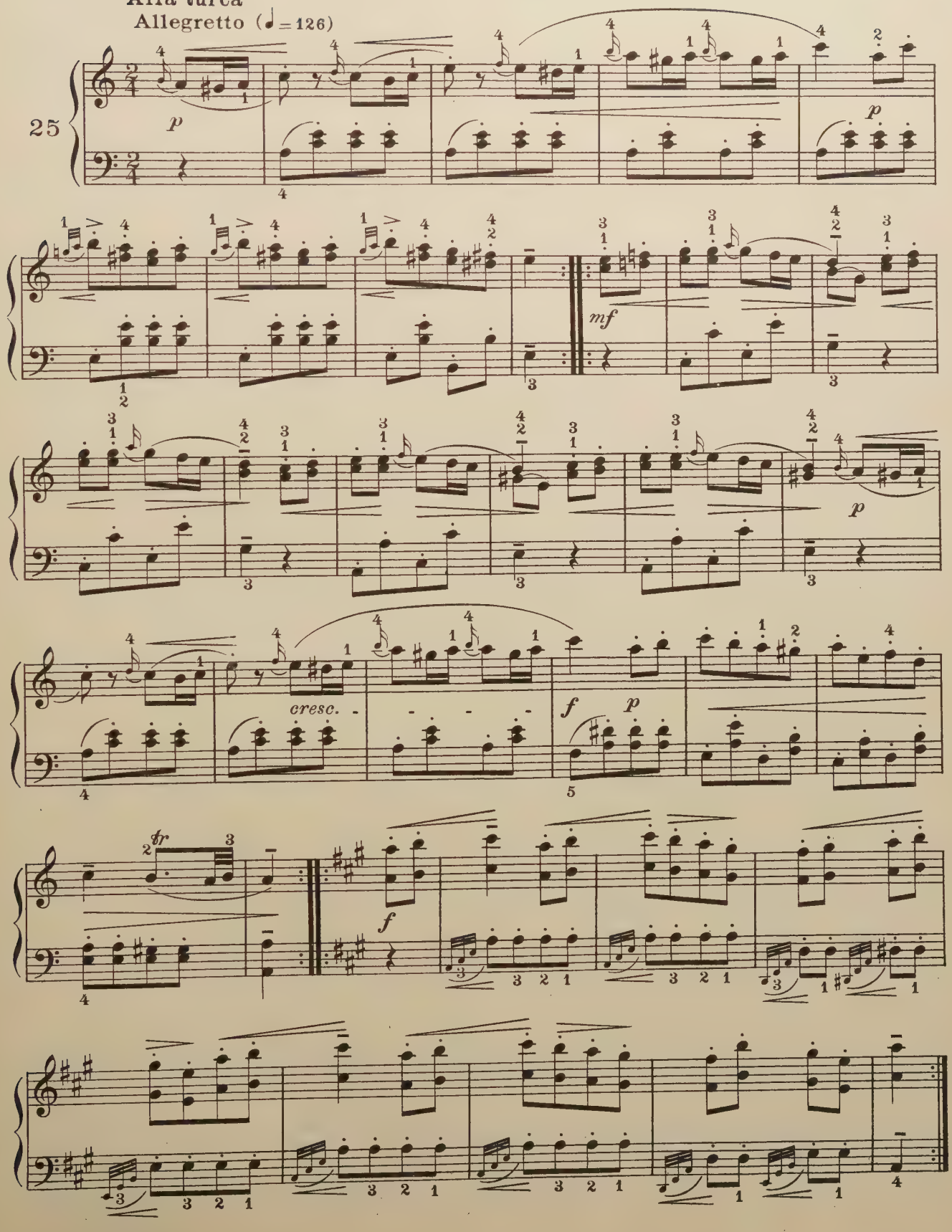
# Turkish March

From Sonata in A

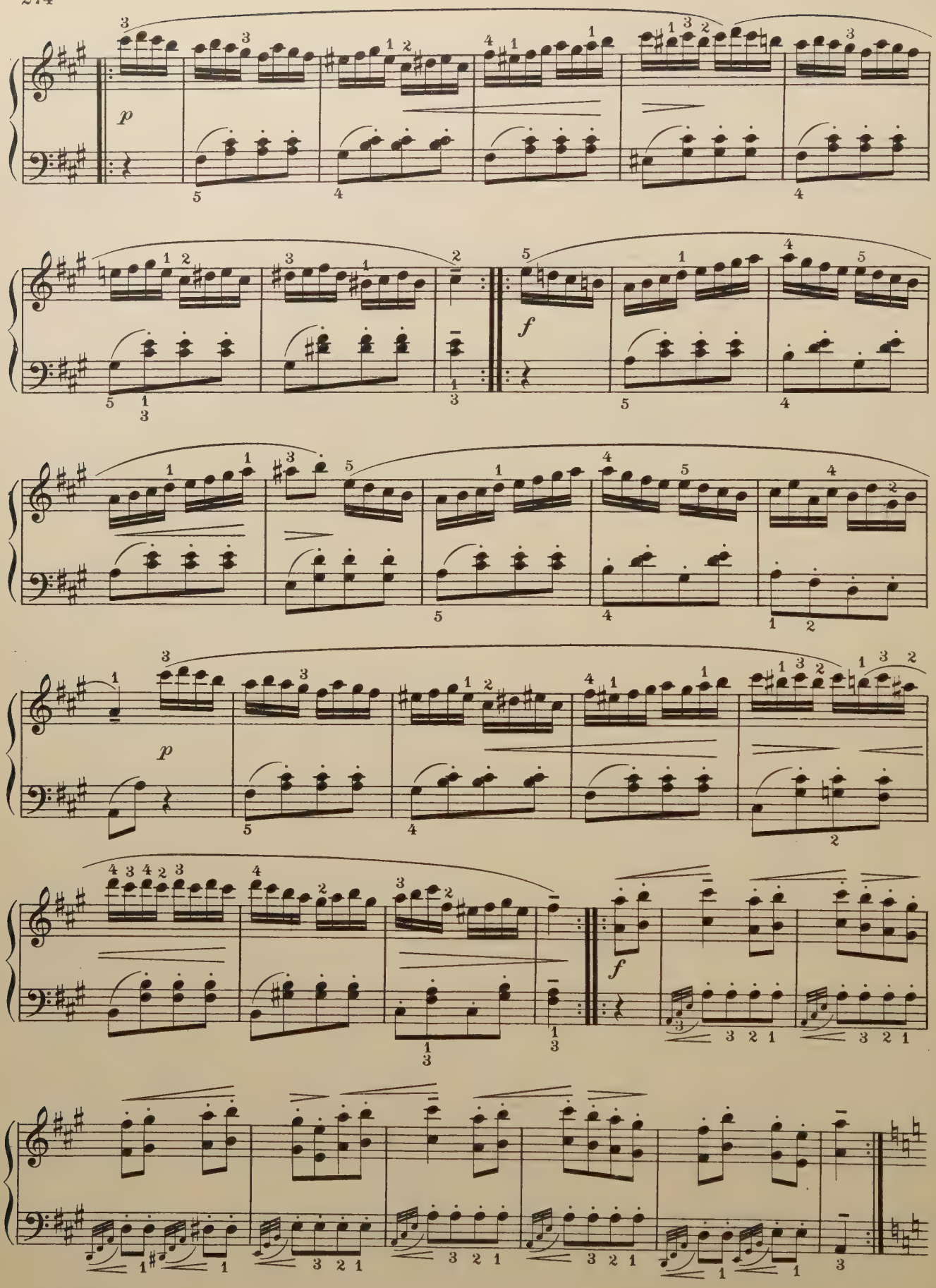
MOZART

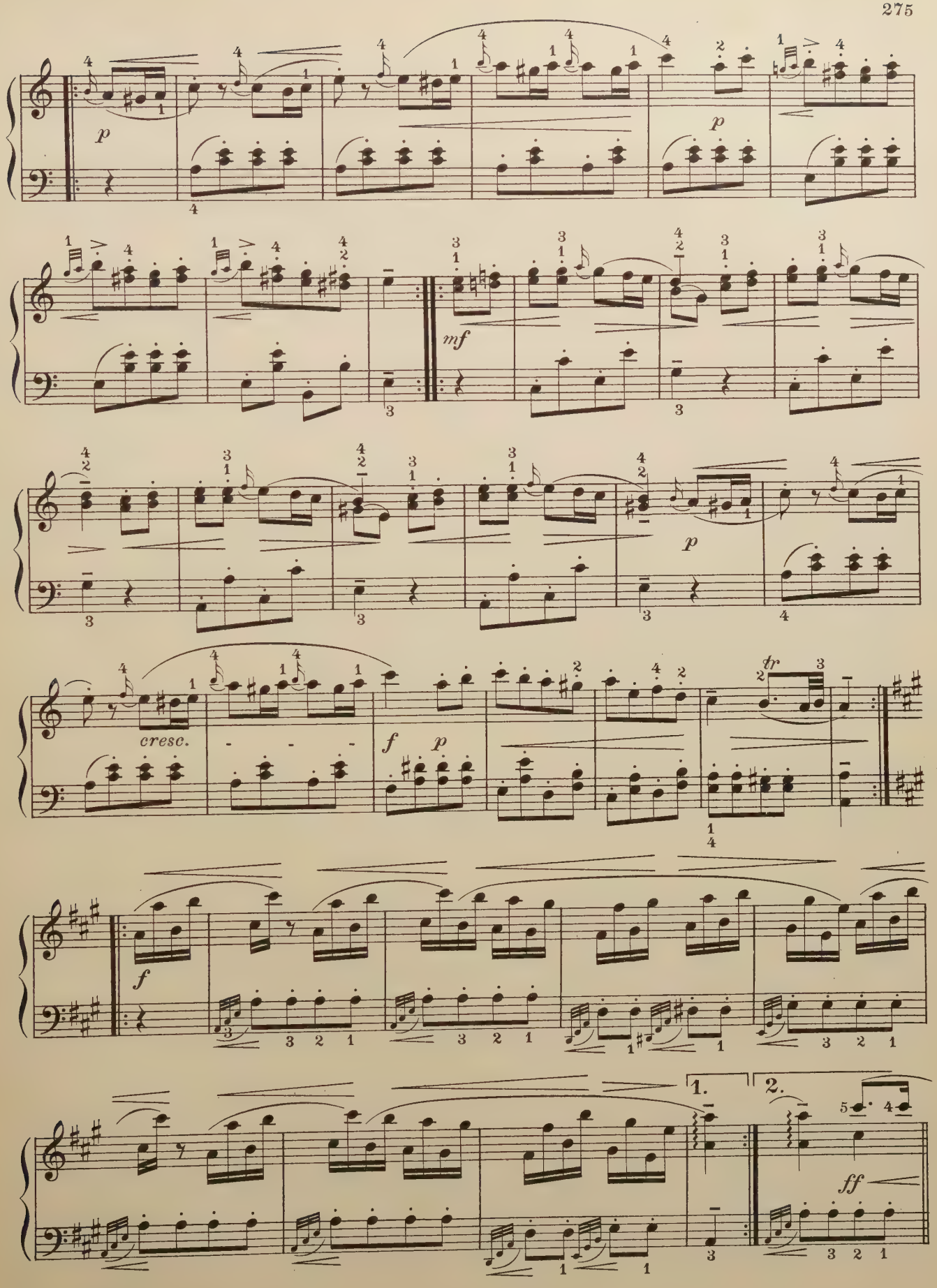
**Alla turca**

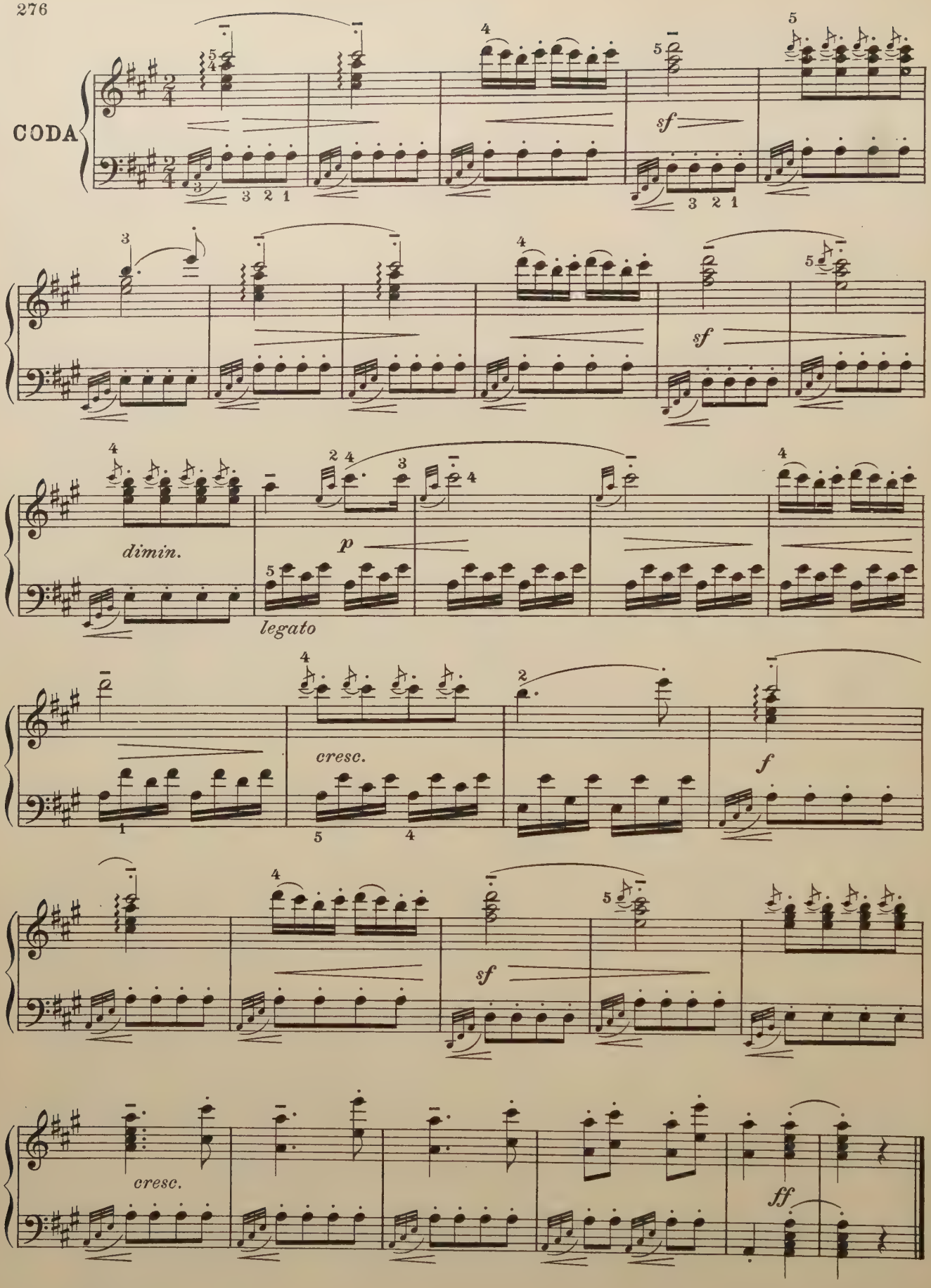
Allegretto (♩ = 126)




Grade III

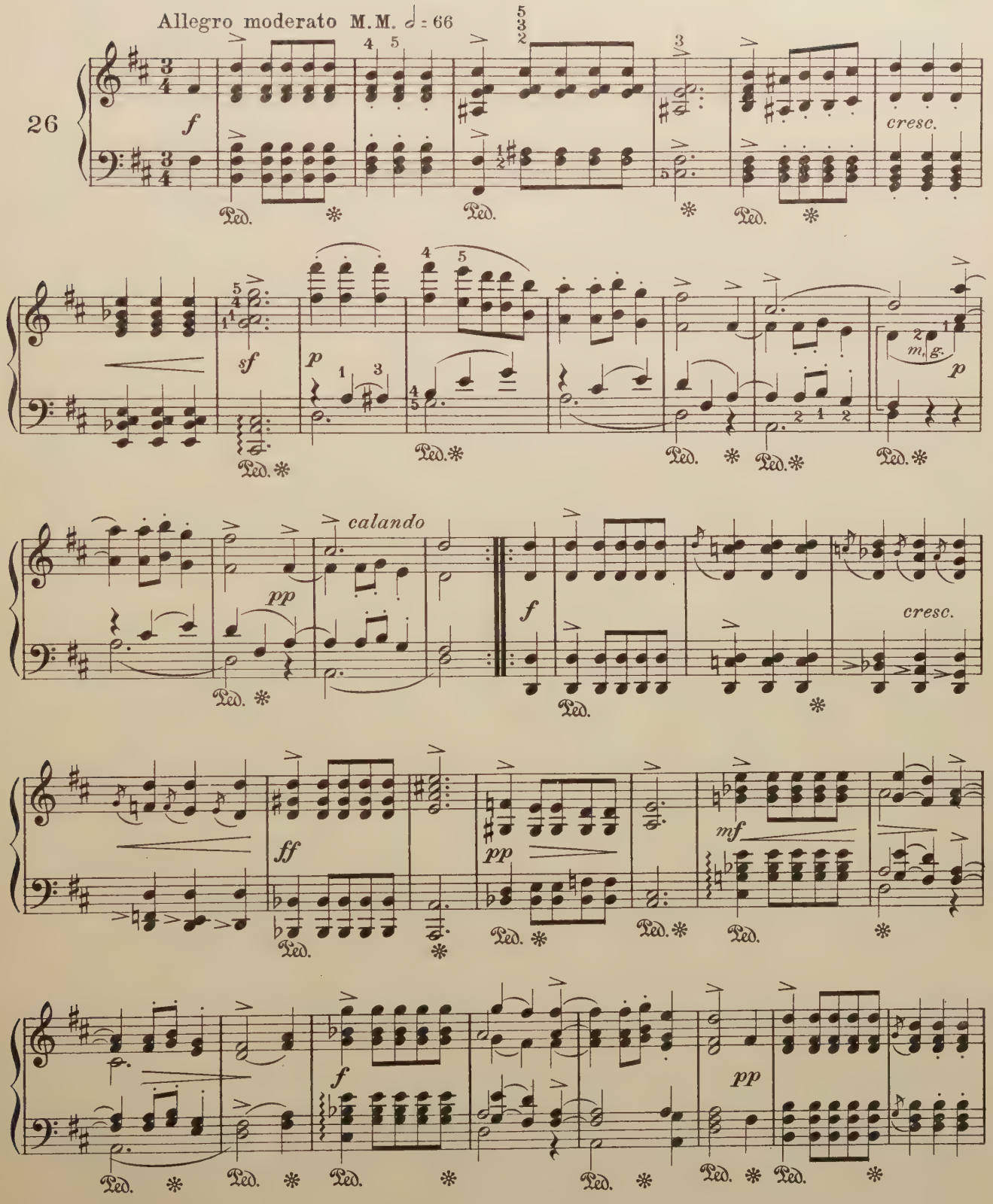

p
f
p
f


p
p
mf
p
cresc.
f
p
tr
f
1.
2.
ff

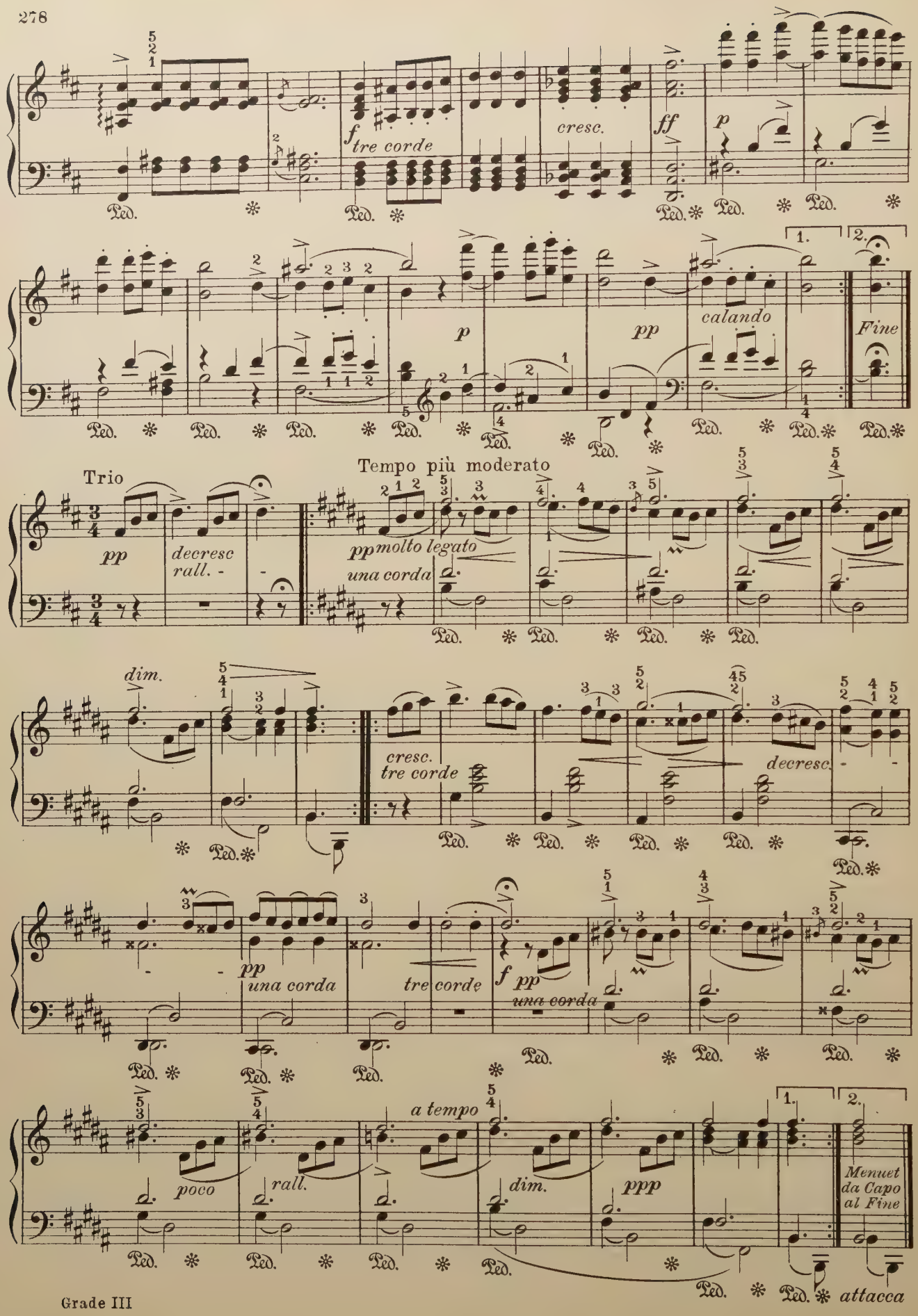

CODA
sf
dimin.
p
legato
cresc.
f
sf
cresc.
ff

# Menuetto

FRANZ SCHUBERT




Grade III

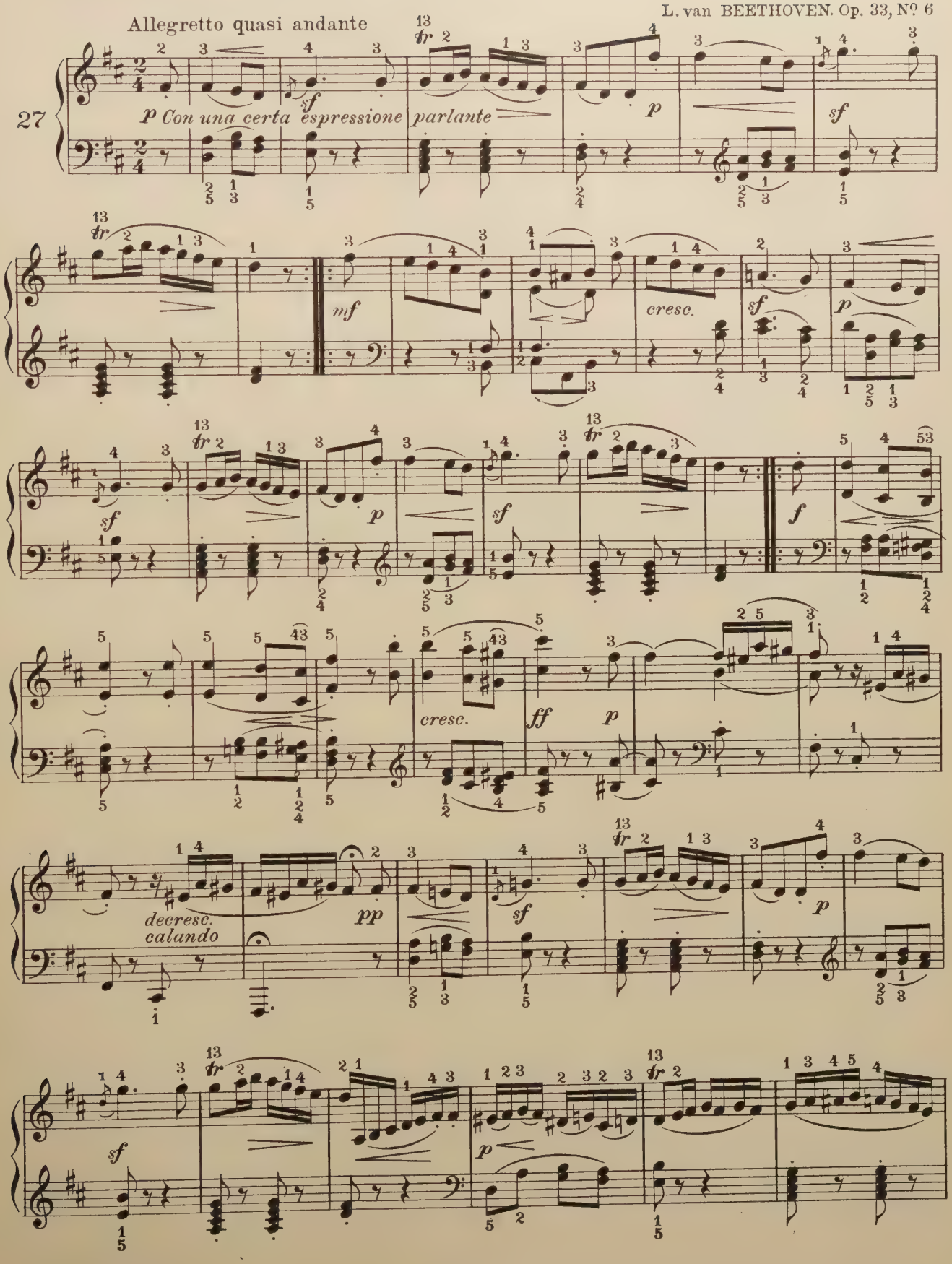

f tre corde
cresc.
ff
p
Ped.
p
pp
calando
1.
2.
Fine
Trio
Tempo più moderato
pp
decresc
rall. -
pp molto legato
una corda
dim.
cresc.
tre corde
decresc.
pp
una corda
tre corde
f pp
una corda
poco
rall.
a tempo
dim.
ppp
Menuet
da Capo
al Fine
attacca

*Edited by*
*CHARLES DENNÉE*

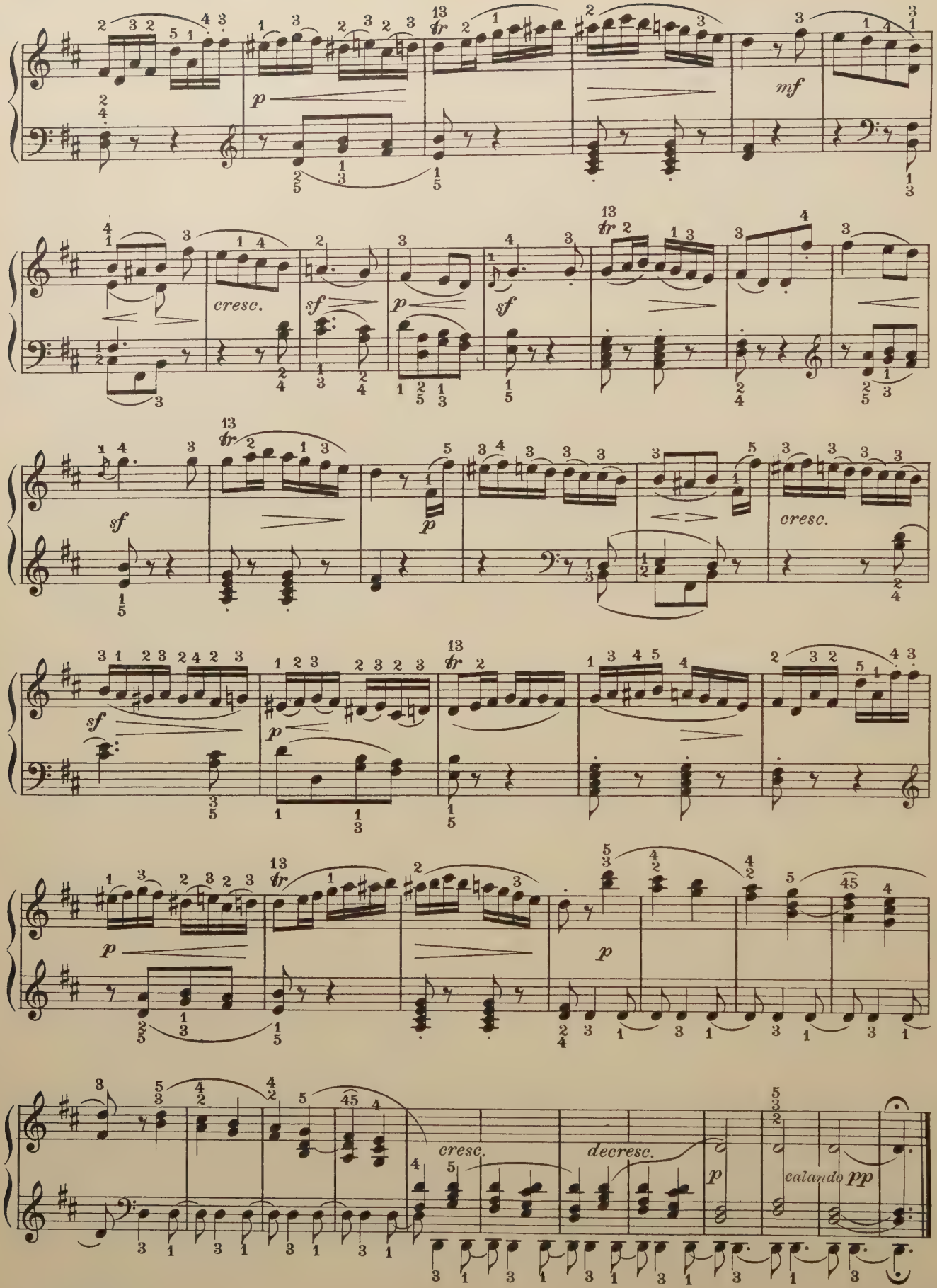
# Bagatelle

L. van BEETHOVEN. Op. 33, Nº 6

Allegretto quasi andante



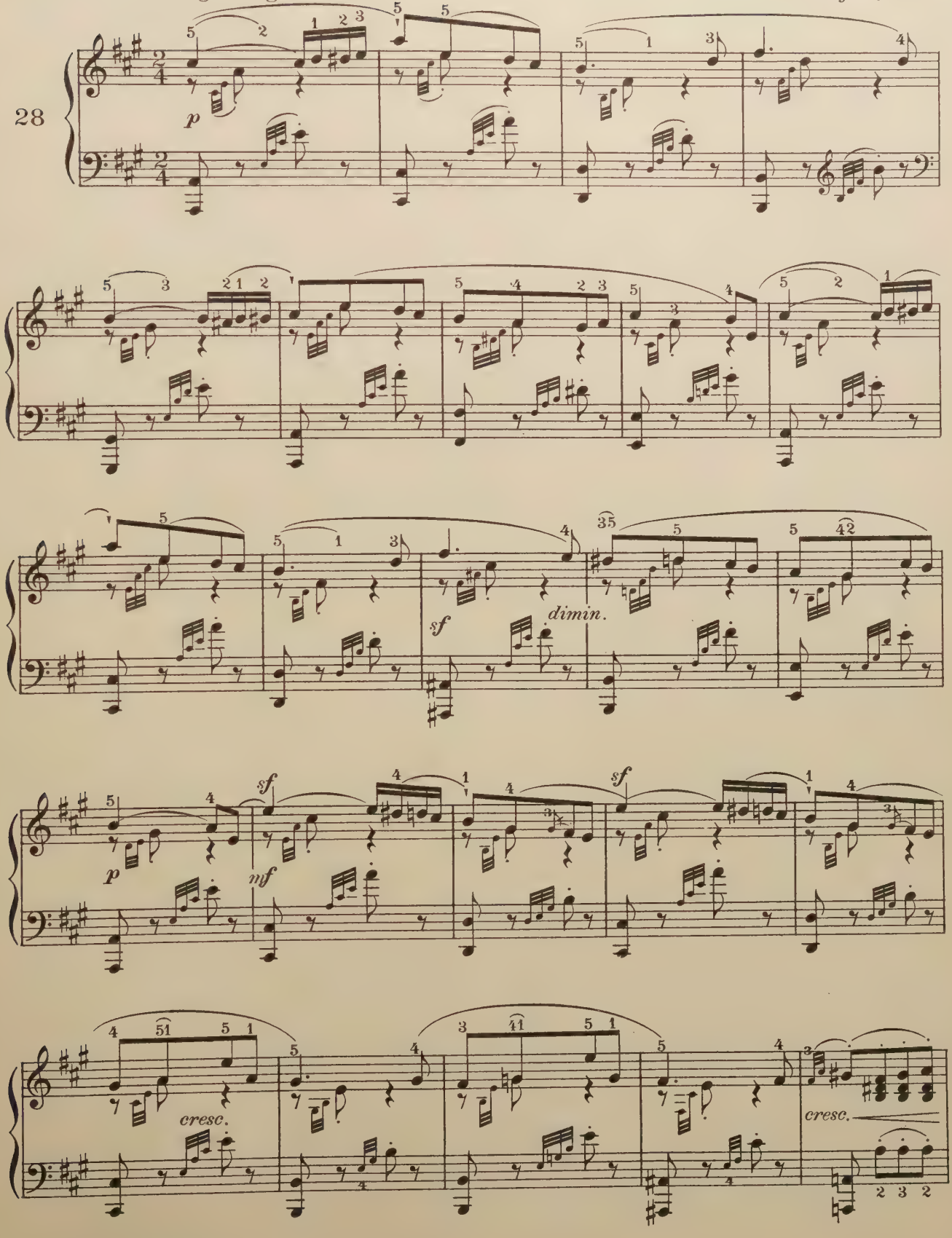

Grade III


mf
cresc.
sf
p
sf
cresc.
sf
p
cresc.
p
p
cresc.
decresc.
p
calando
pp

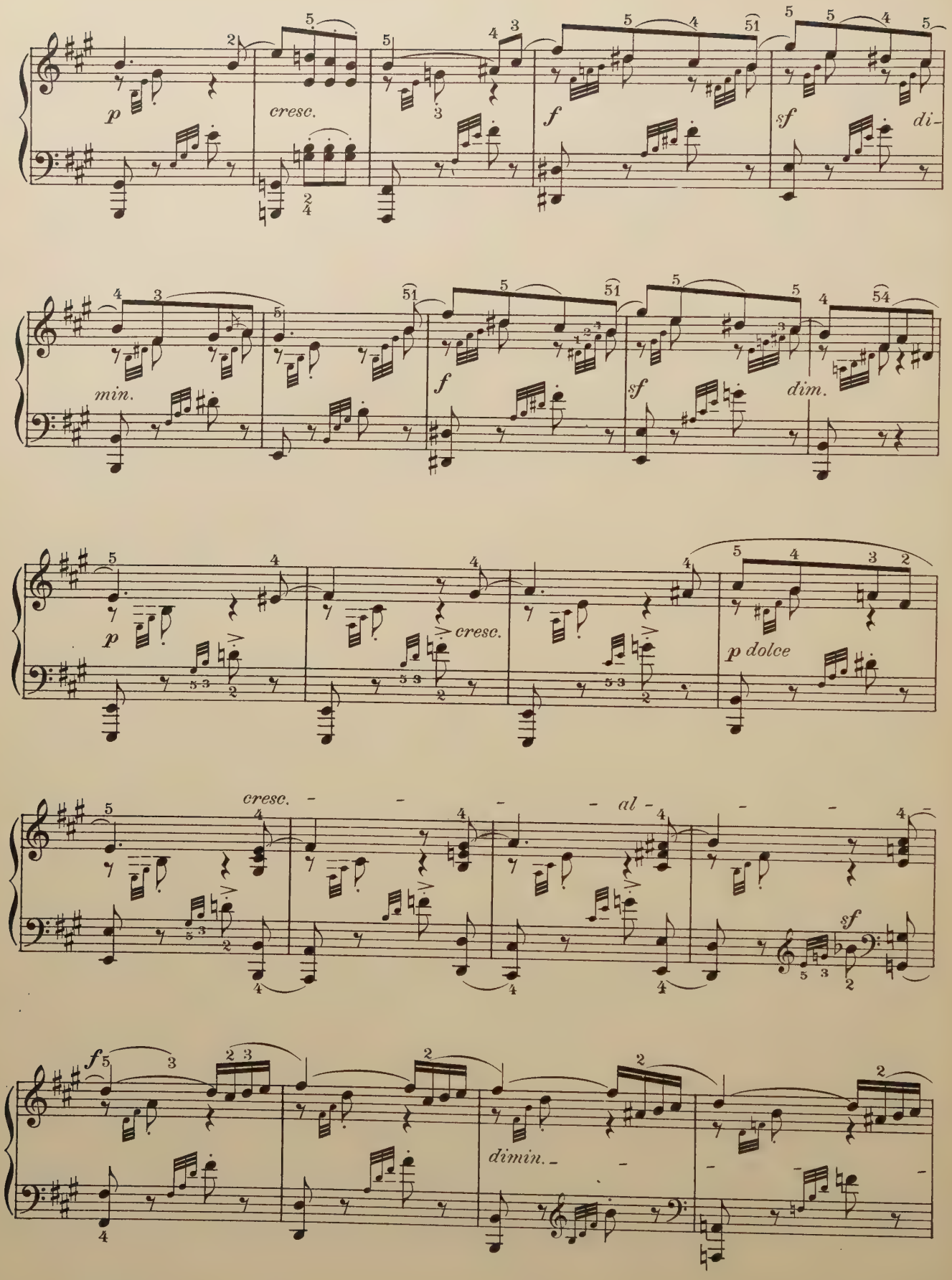
# Spring Song

MENDELSSOHN
*Revised by Th. Kullak*

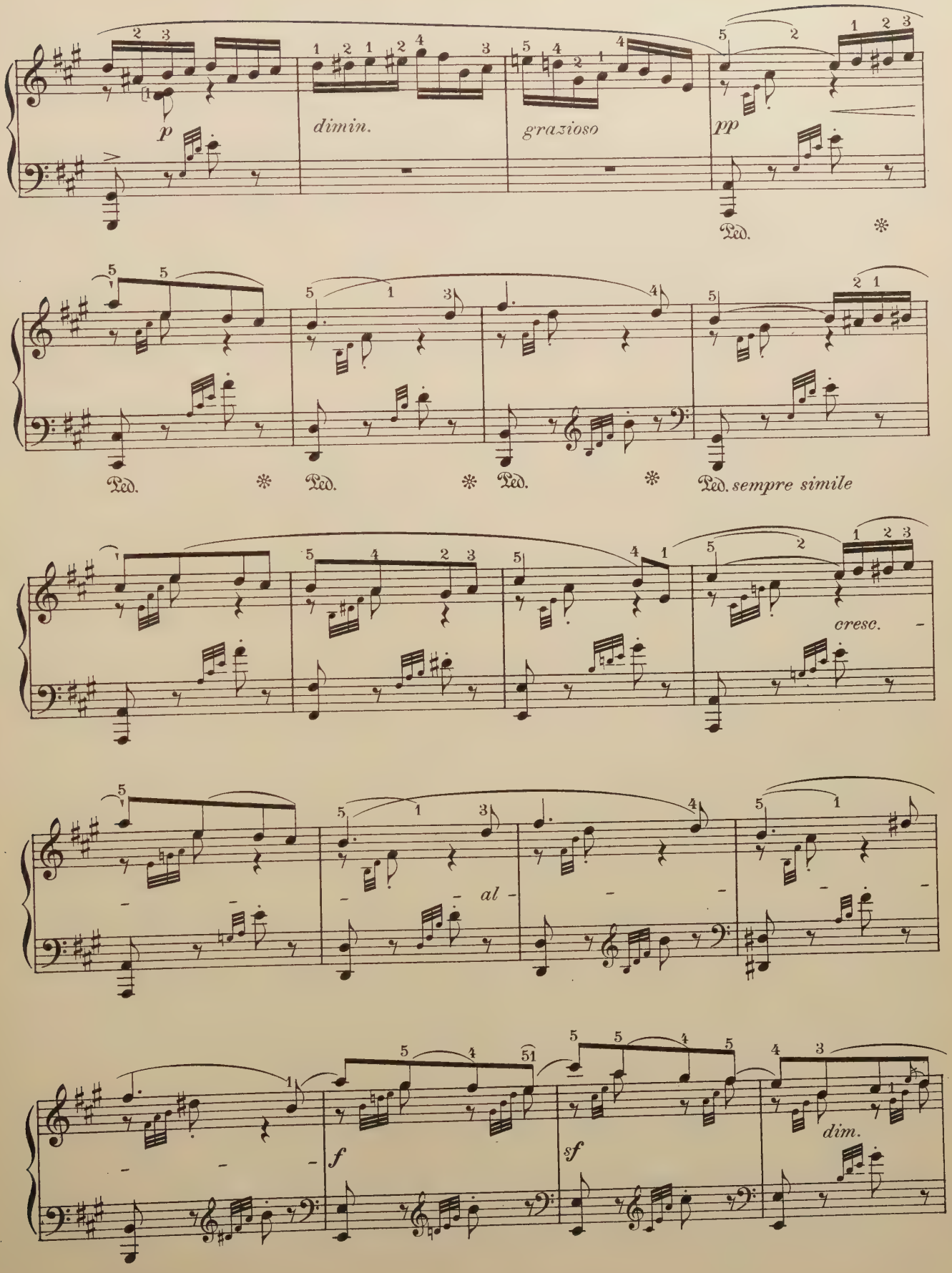
Allegretto grazioso



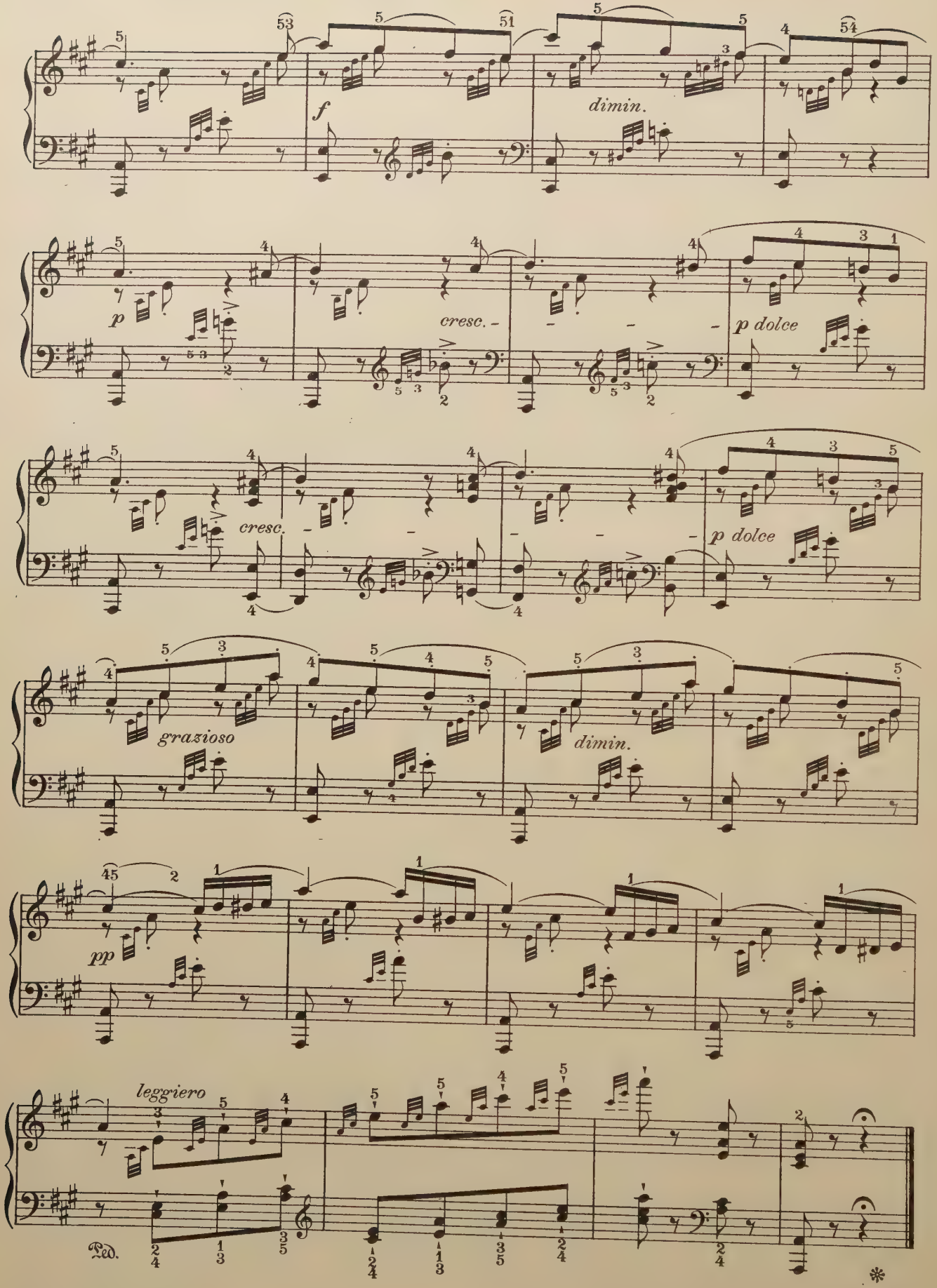

Grade III–IV




Grade III–IV


p
dimin.
grazioso
pp
Ped.
Ped.
Ped.
Ped.
Ped. sempre simile
cresc.
al
f
sf
dim.

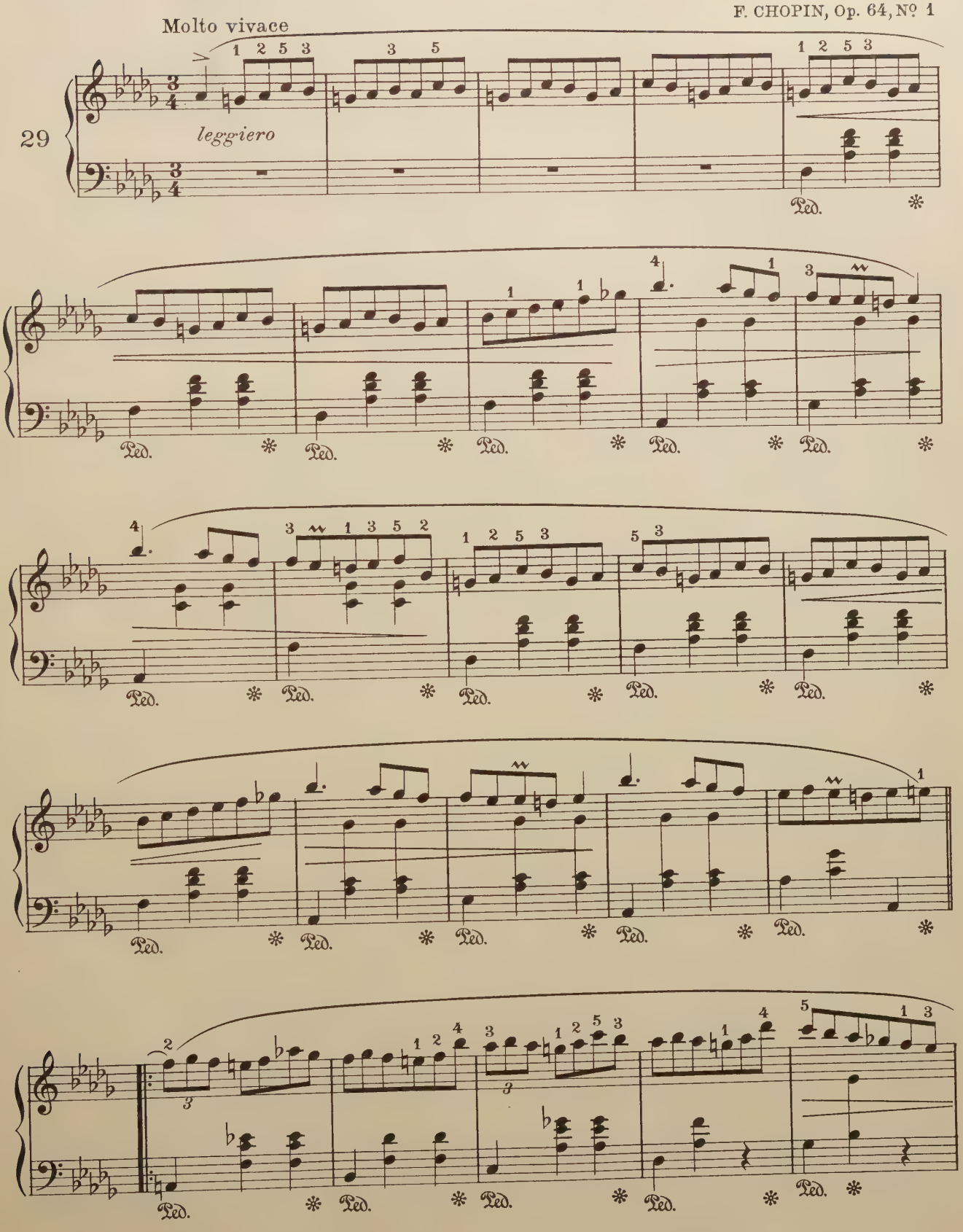
Grade III – IV


f
dimin.
p
cresc.
p dolce
cresc.
p dolce
grazioso
dimin.
pp
leggiero
Ped.
*

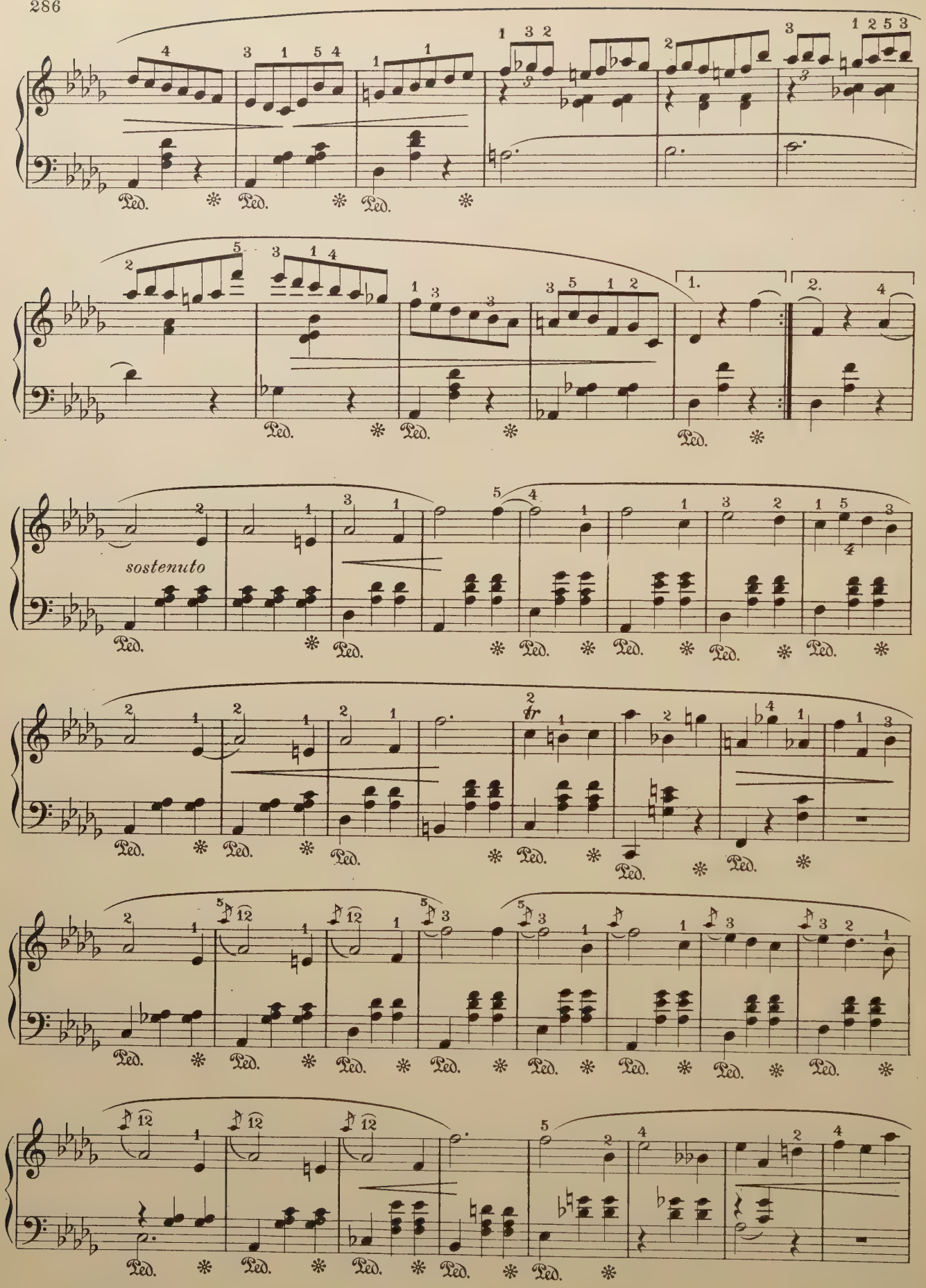
Grade III – IV

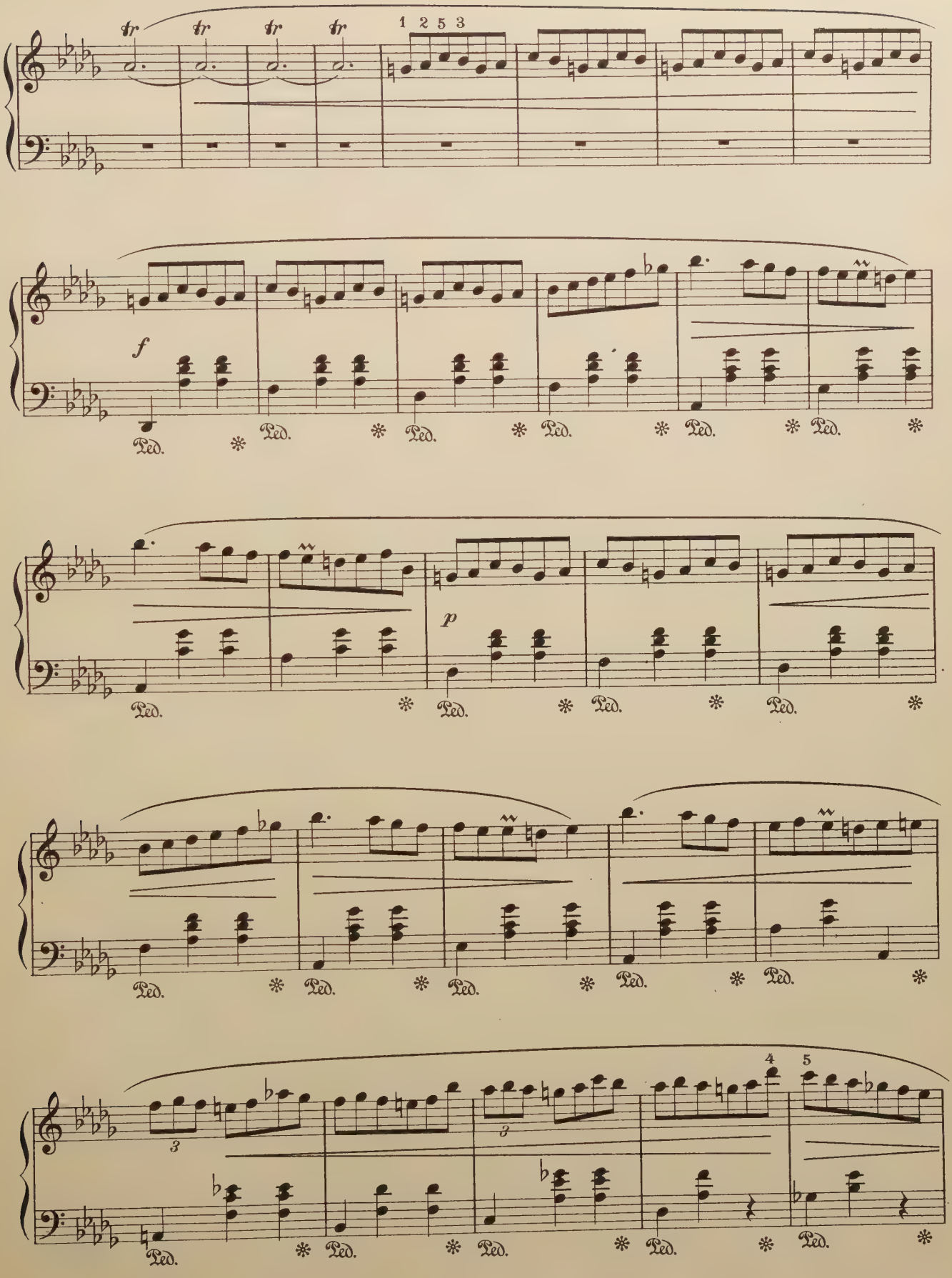
# Valse

F. CHOPIN, Op. 64, Nº 1

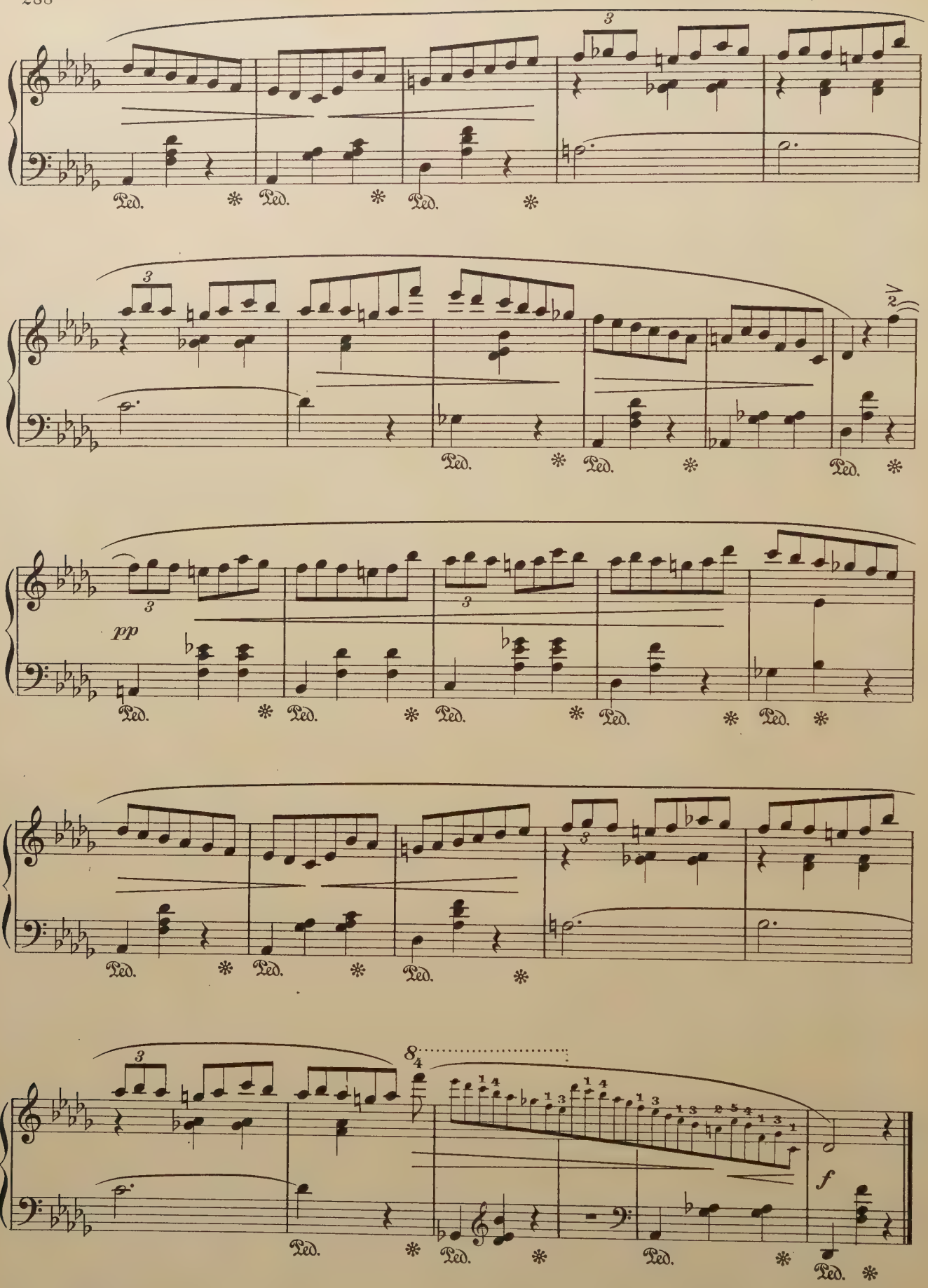



Grade III–IV


sostenuto
1.
2.
tr




Grade III–IV


Ped.
pp
f

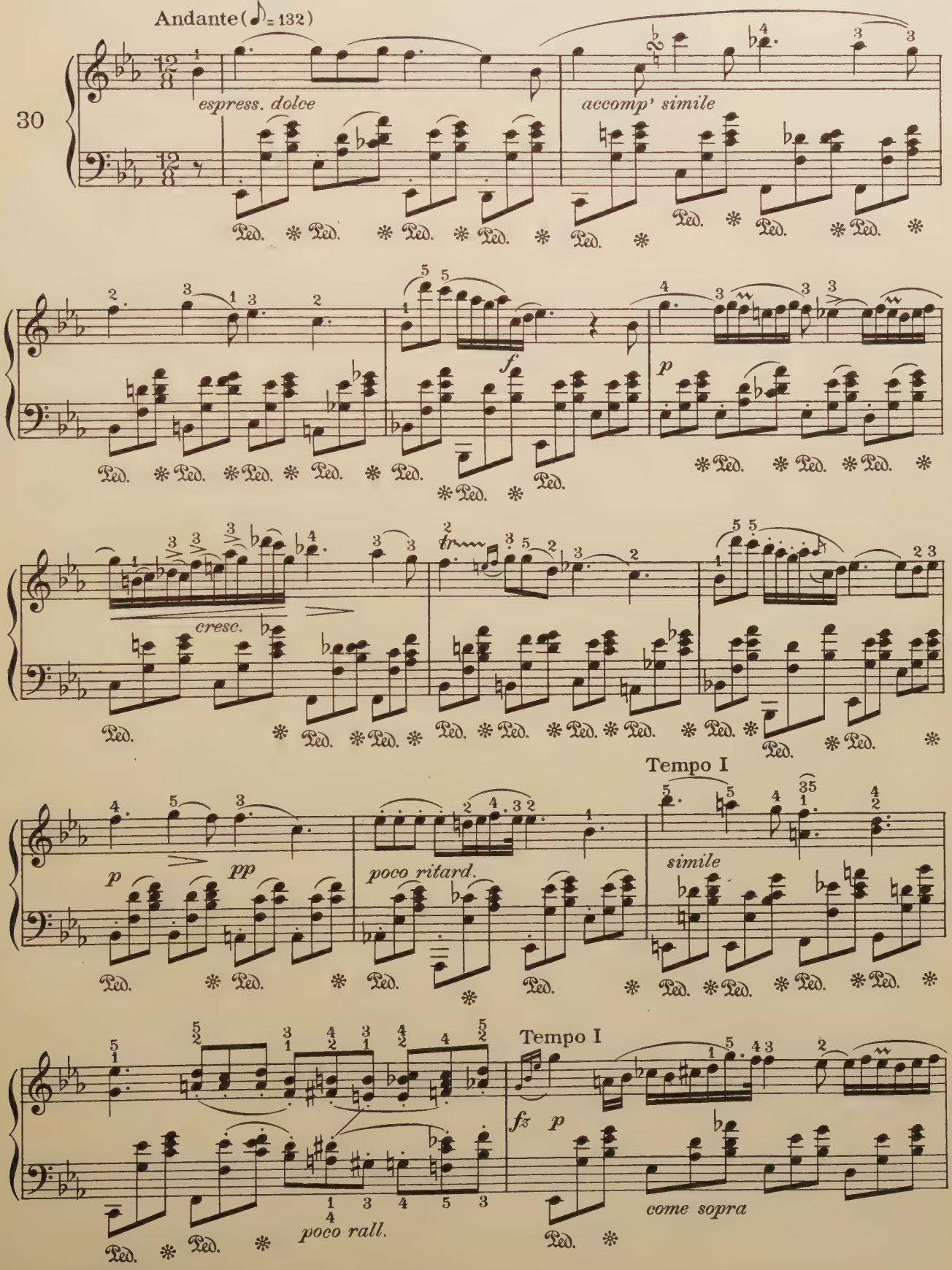


THE FIRST PIANO-LESSON

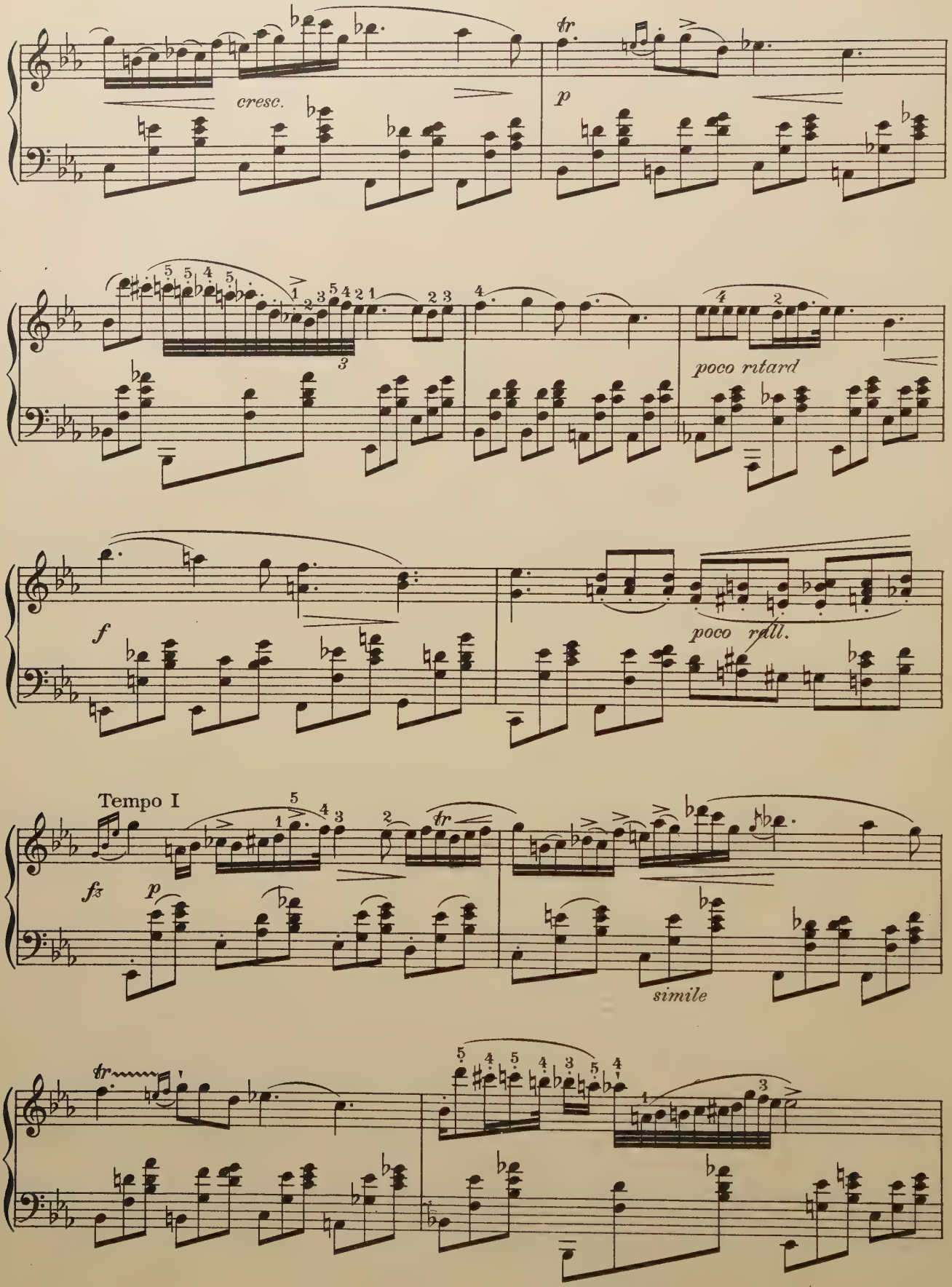
From the Painting by J. A. Muenier

# Nocturne in E Flat

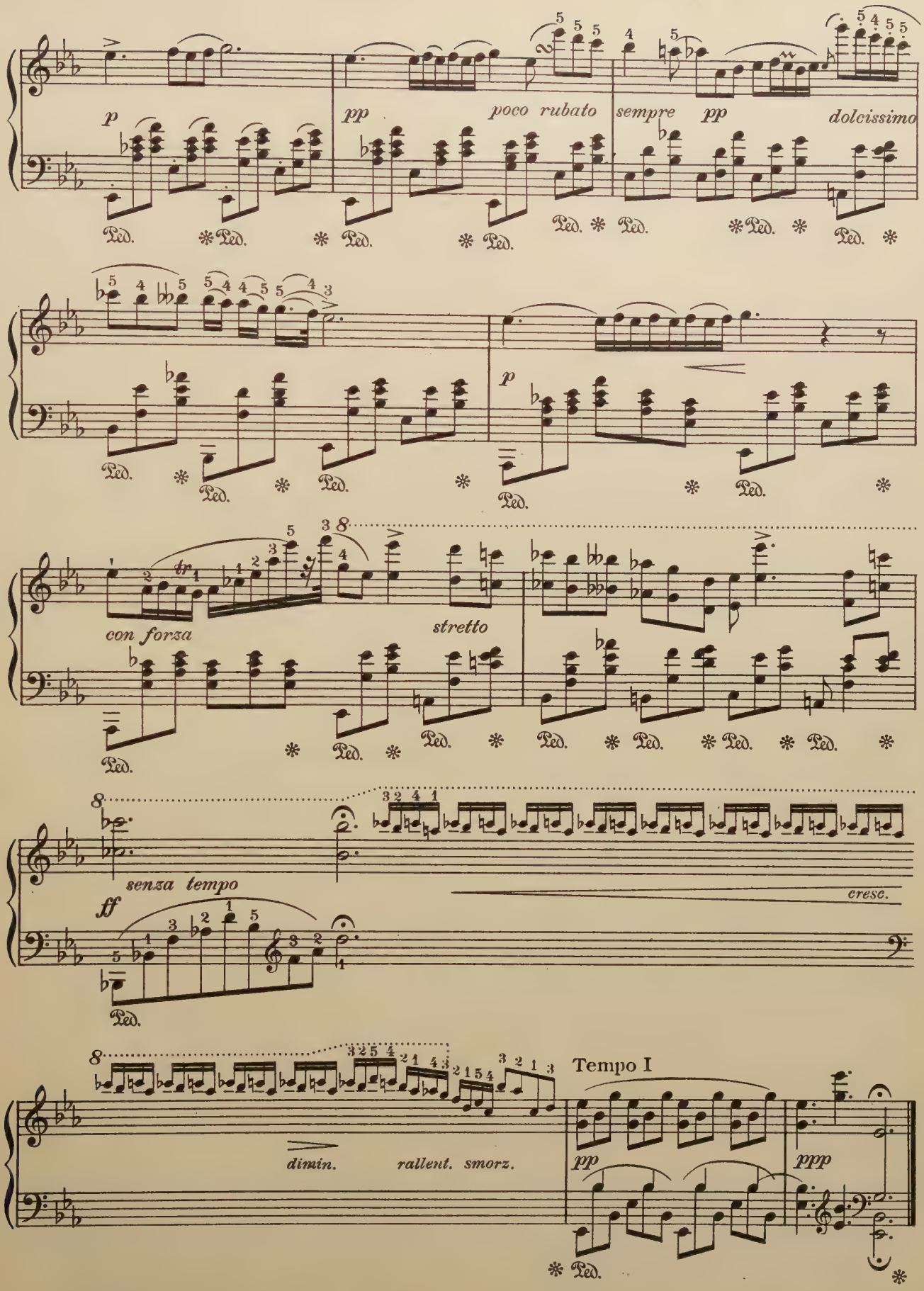
F. CHOPIN, Op. 9, Nº 2




Grade III – IV



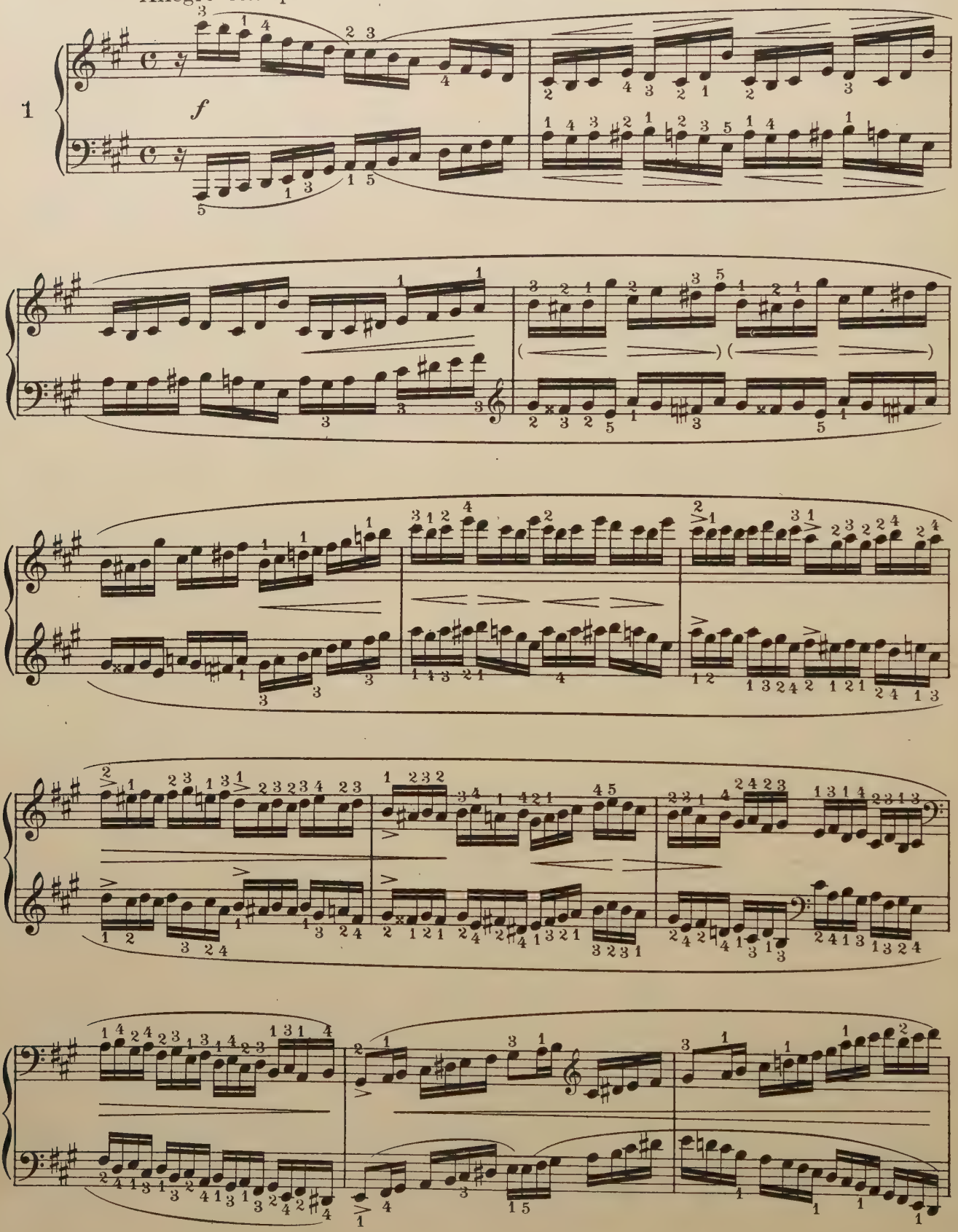

Grade III–IV

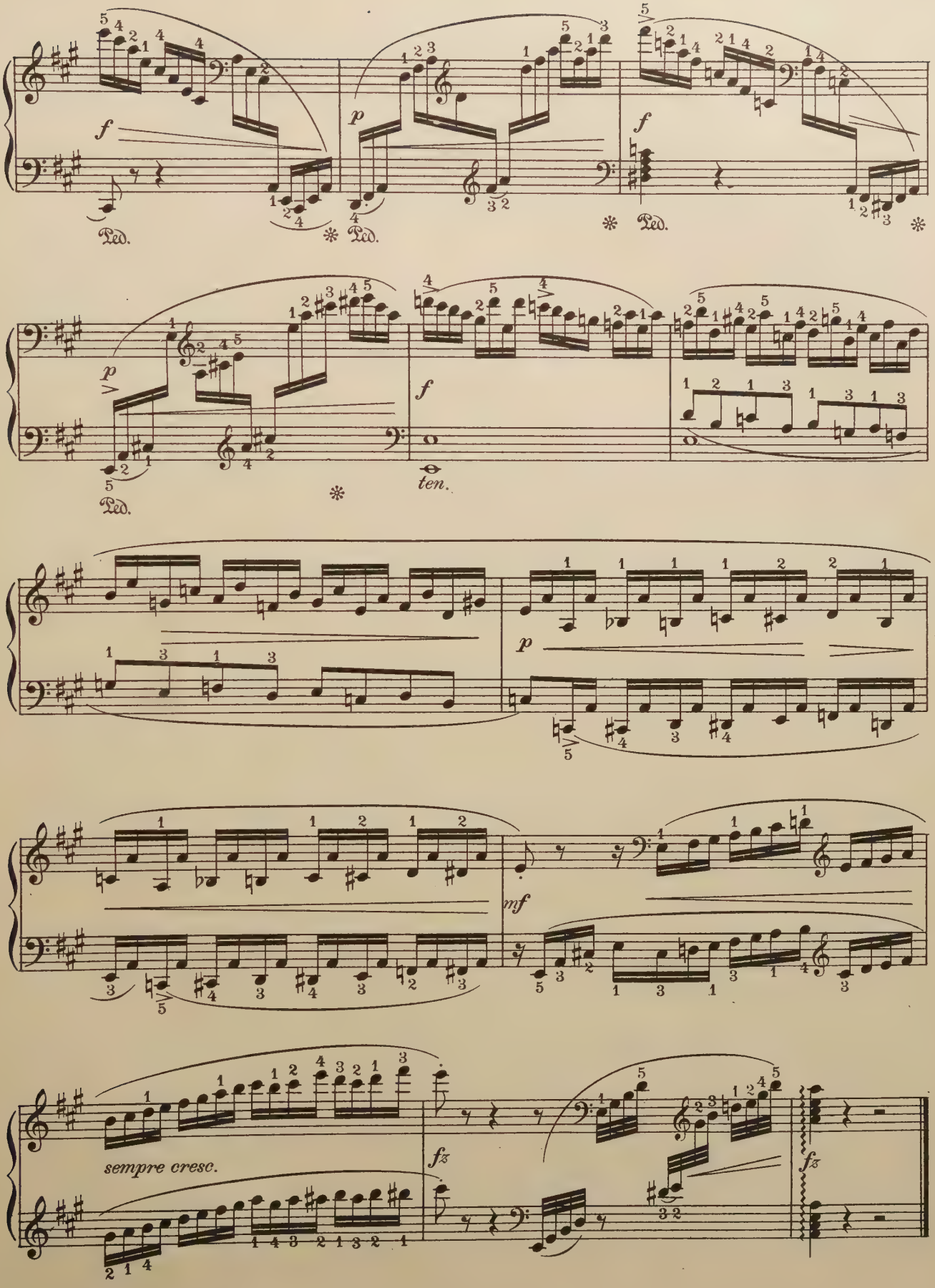

p
pp
poco rubato
sempre pp
dolcissimo
p
con forza
tr
stretto
senza tempo
ff
cresc.
dimin.
rallent. smorz.
Tempo I
pp
ppp
Ped.

# SELECTED FOURTH GRADE STUDIES

CRAMER

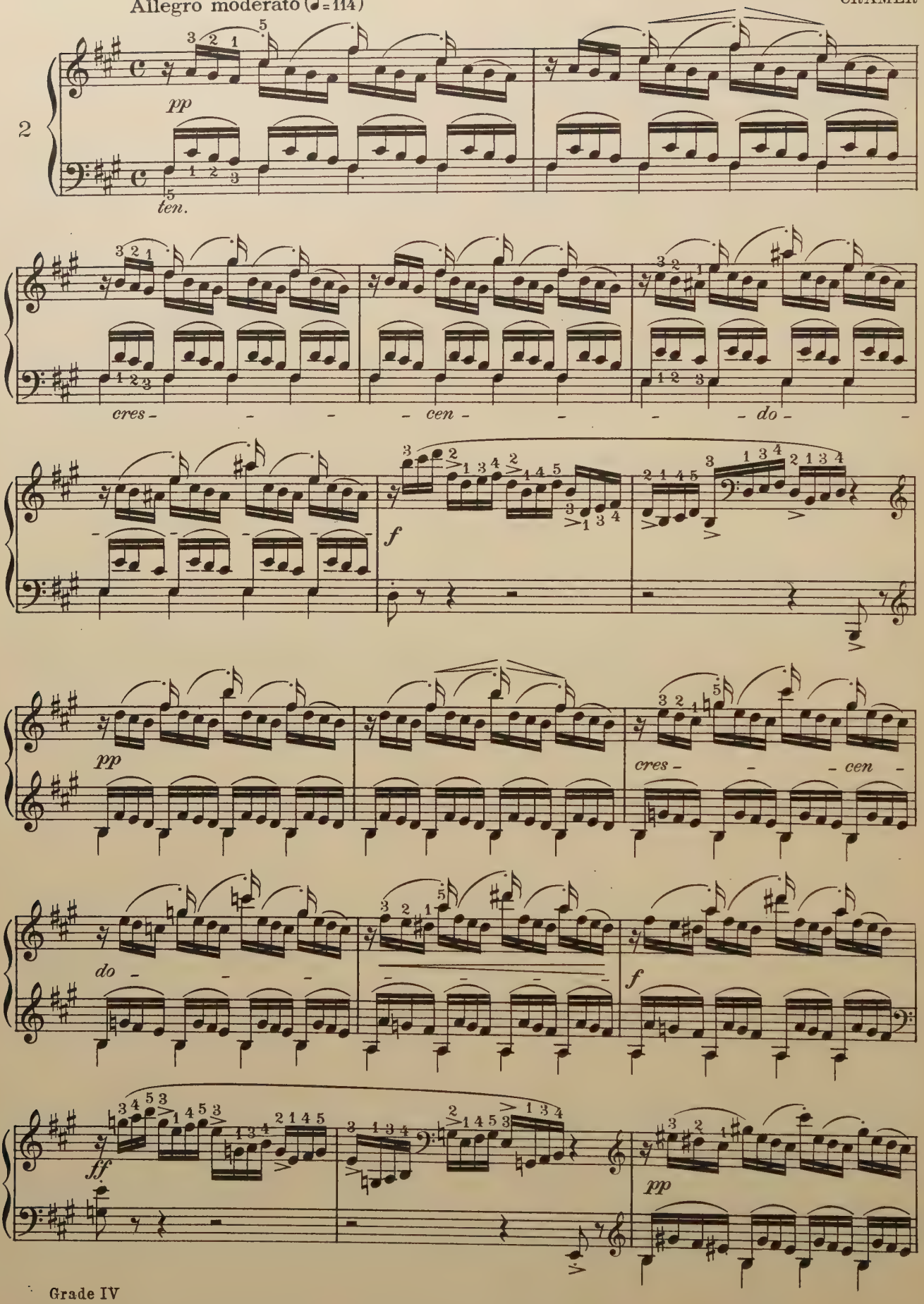
Allegro con spirito ♩= 120

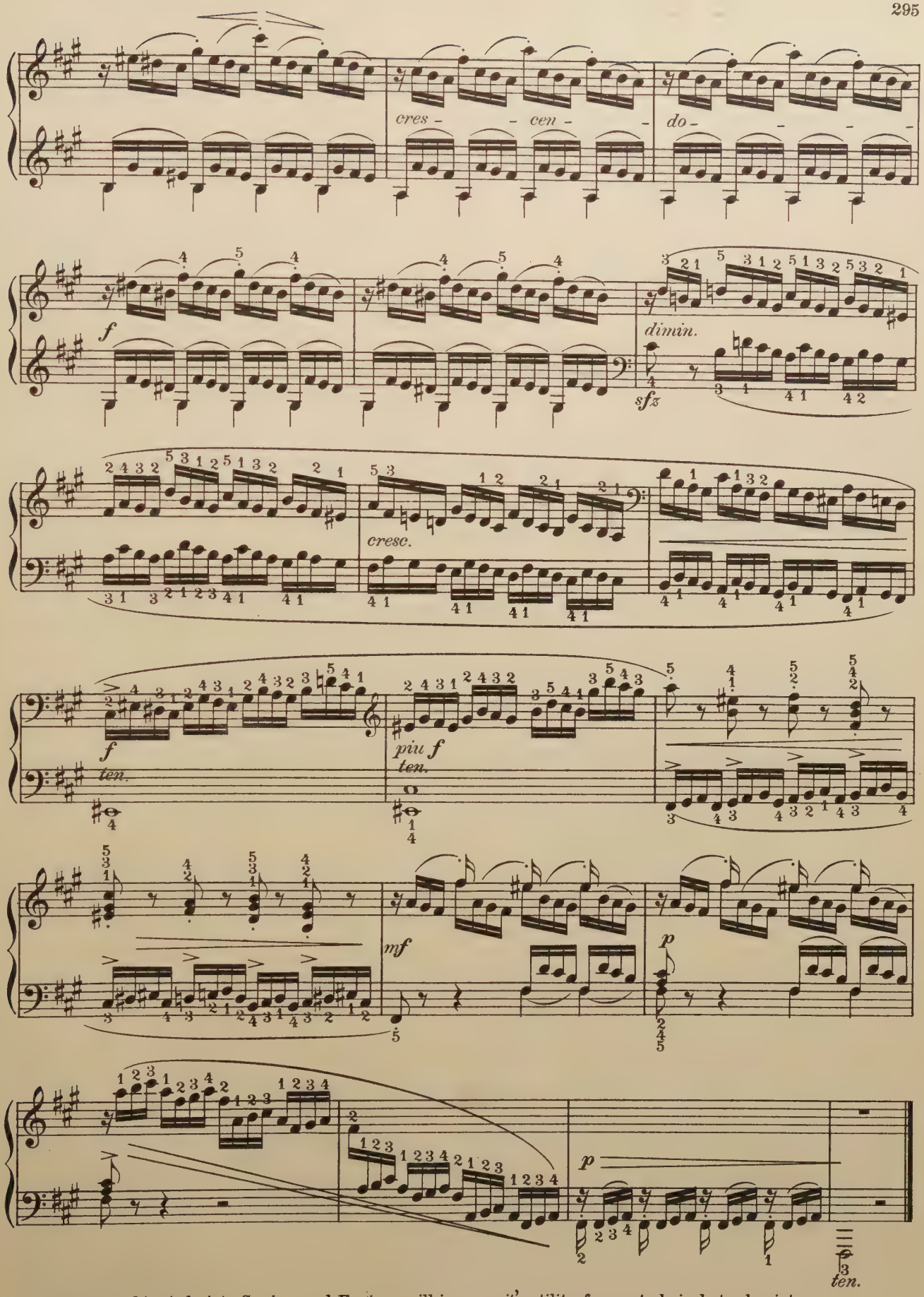




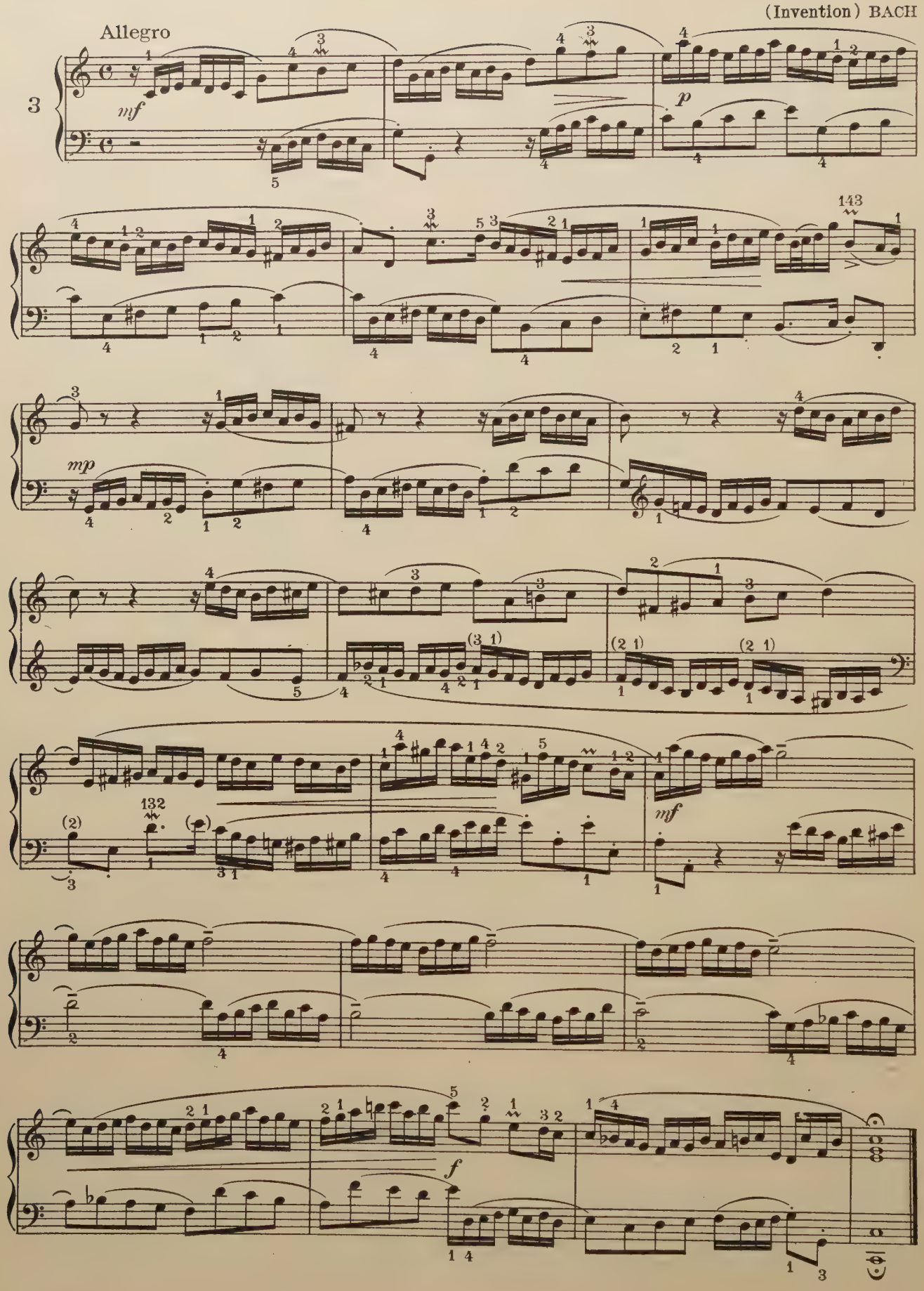

Grade IV

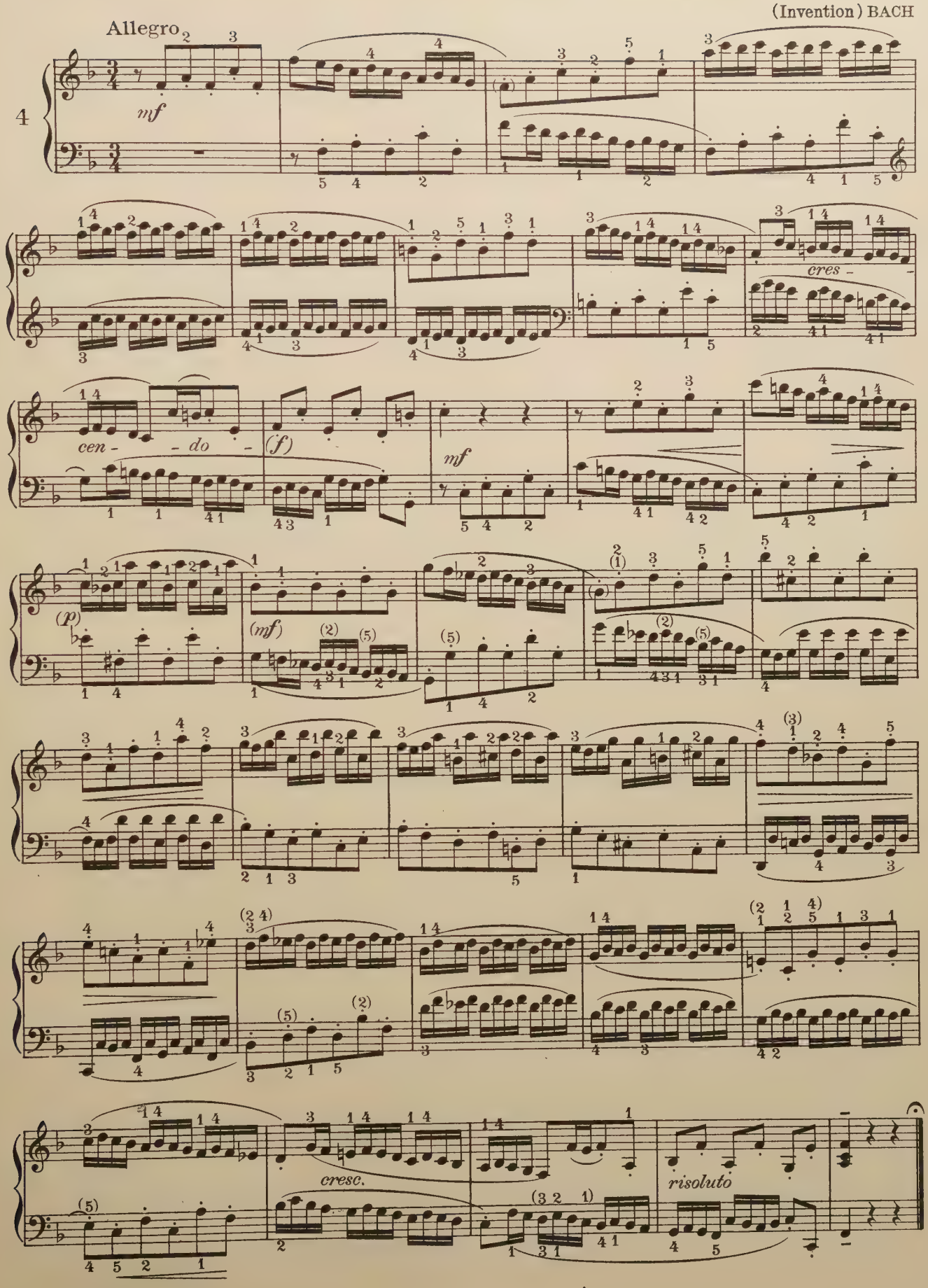
Allegro moderato (♩= 114)

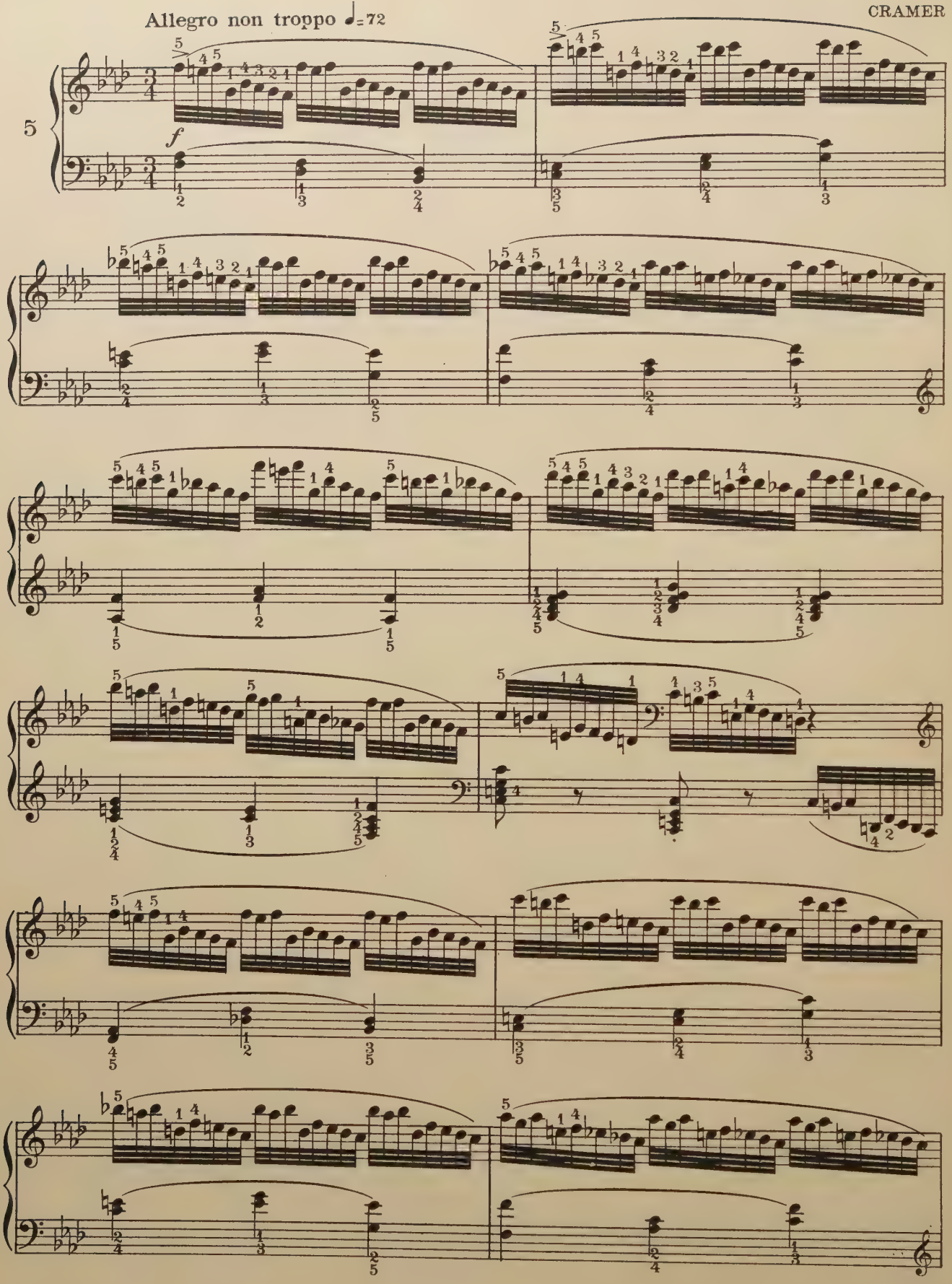


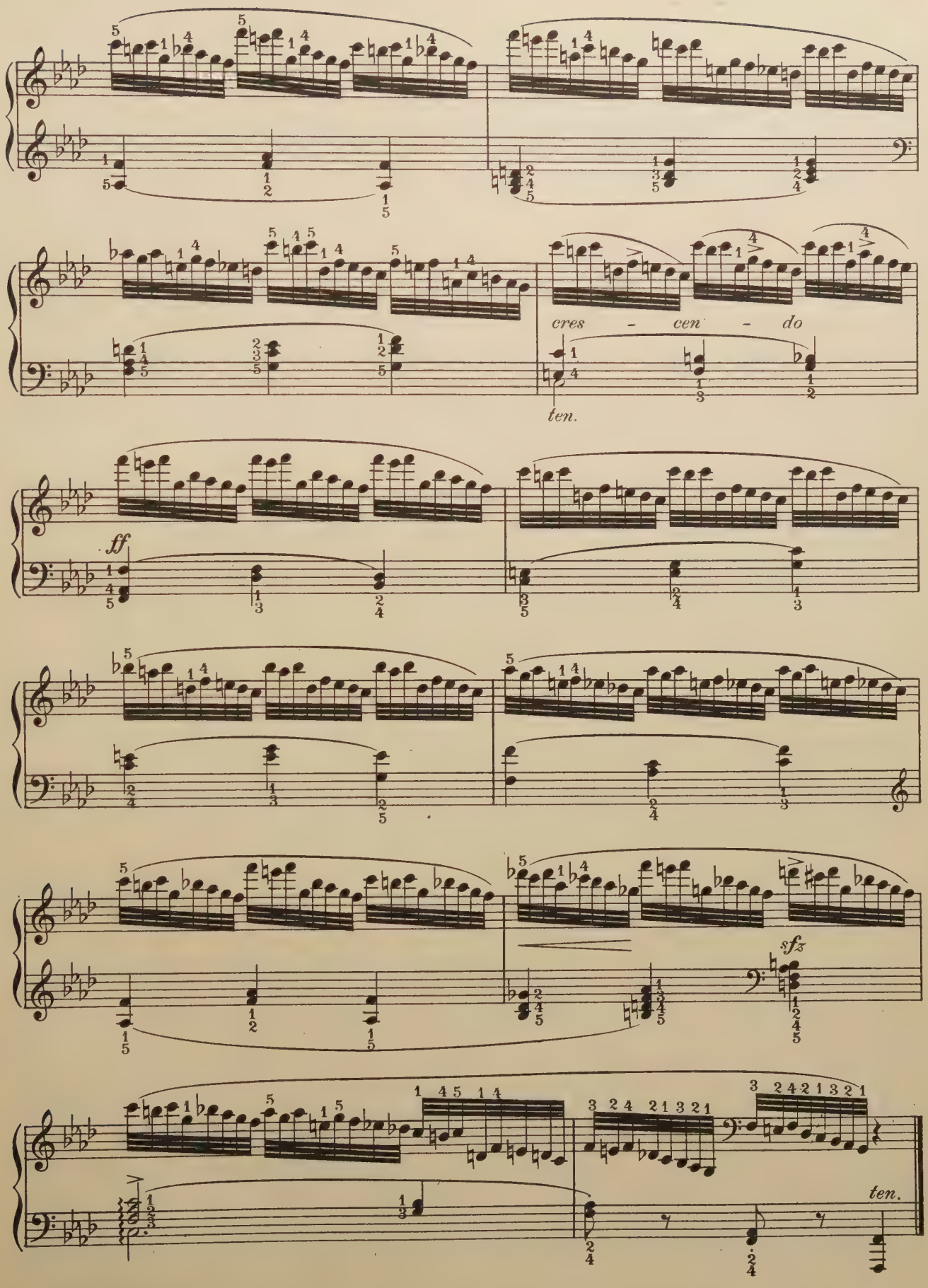


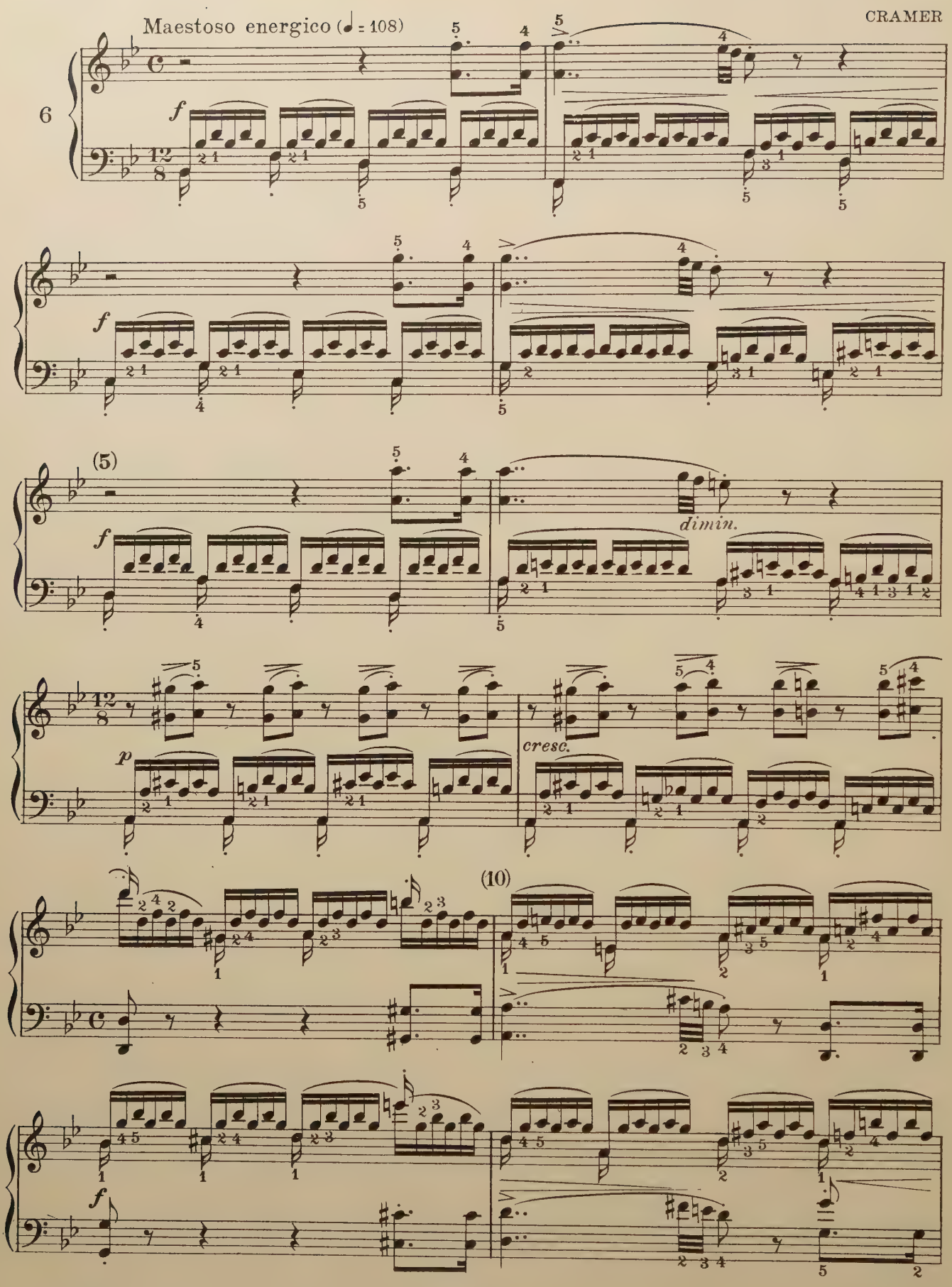

Transposing this study into G minor and F minor will increase it's utility from a technical stand point.
Grade IV

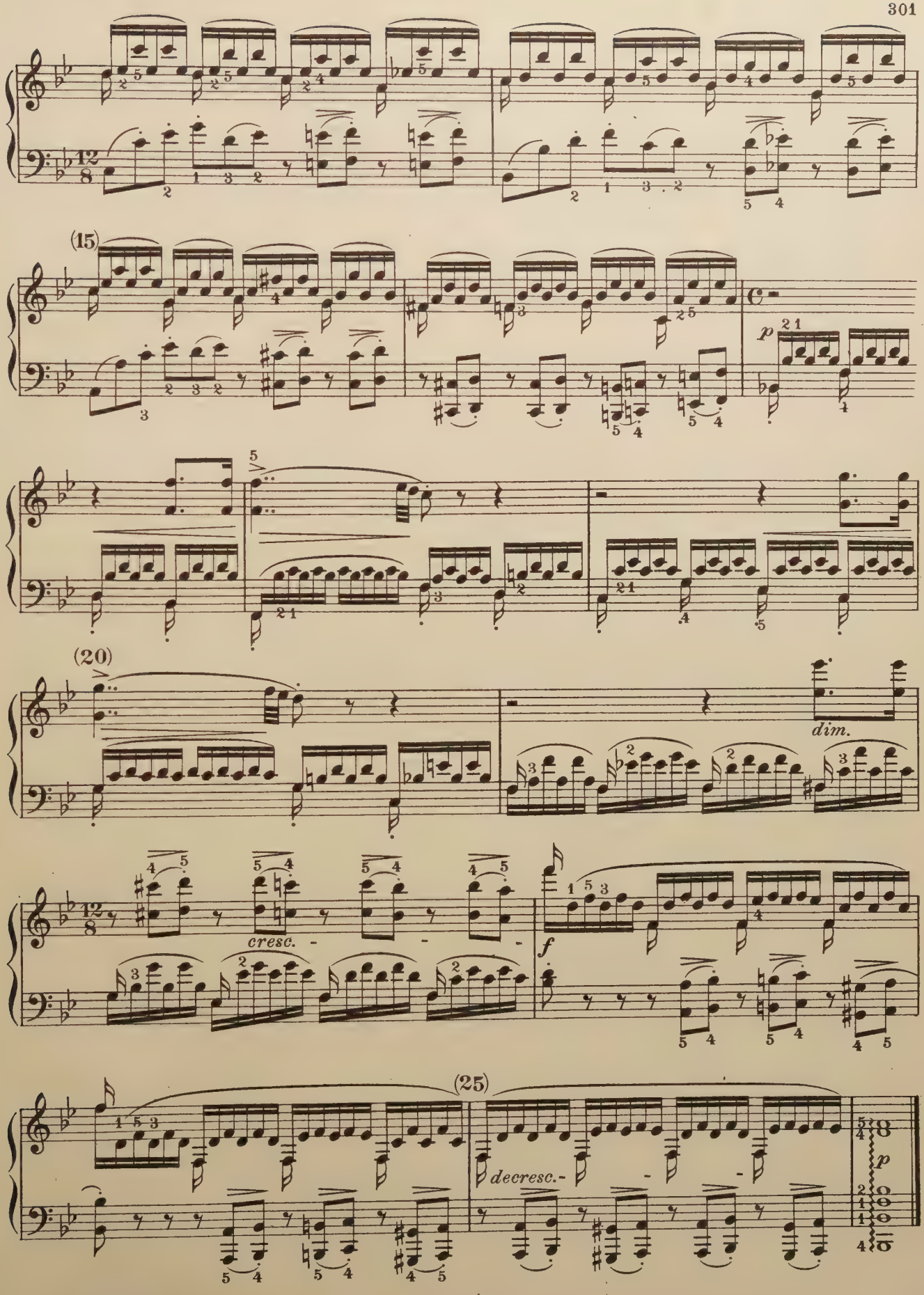

Allegro
3
mf
p
143
mp
(3 1)
(2 1)
(2 1)
132
(2)
mf
f


Allegro
mf
cres -
cen - - do -
(f)
mf
(p)
(mf)
cresc.
risoluto


Allegro non troppo ♩=72
5
f

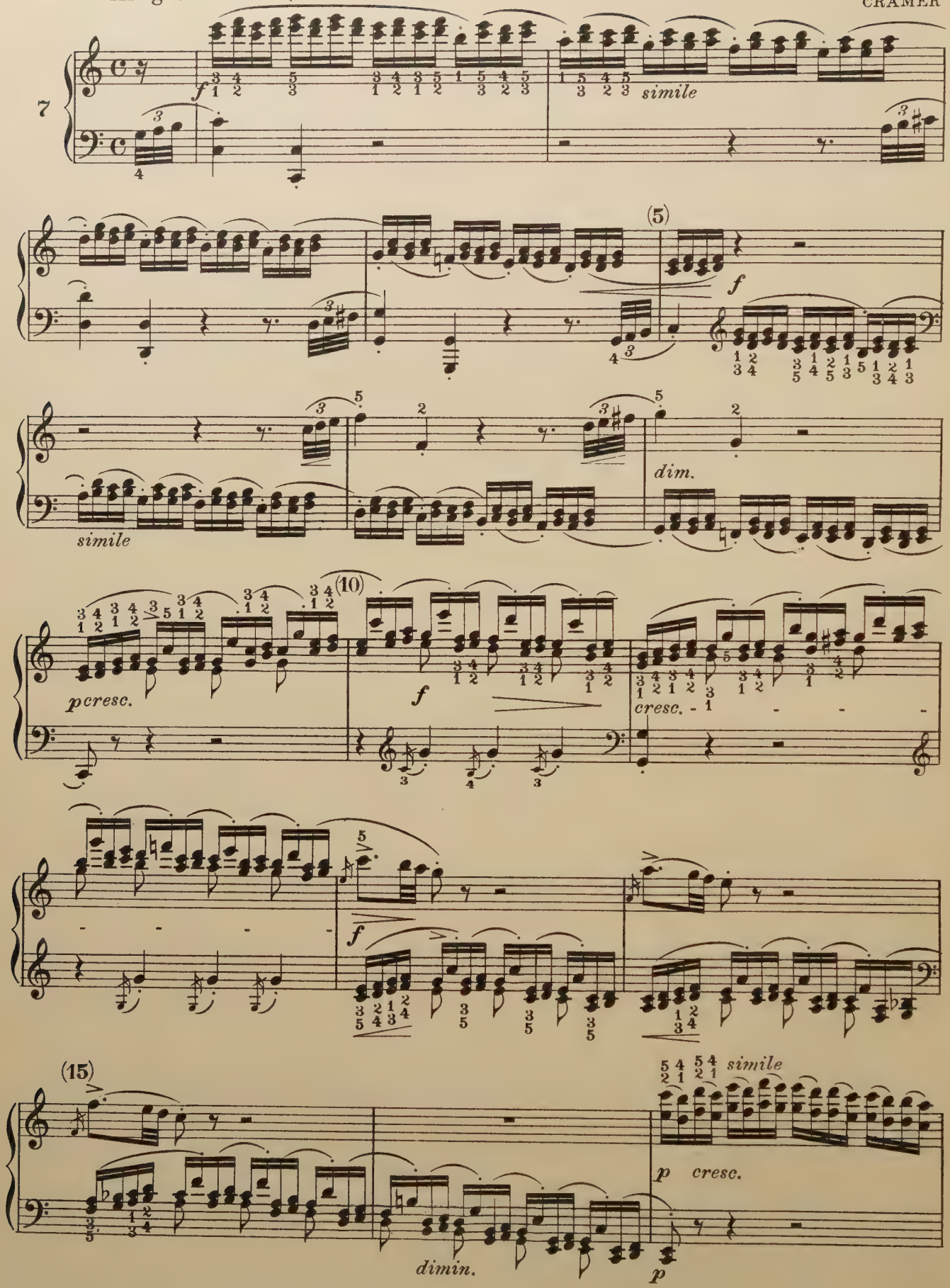

cres - cen - do
ten.
ff
sfz
ten.

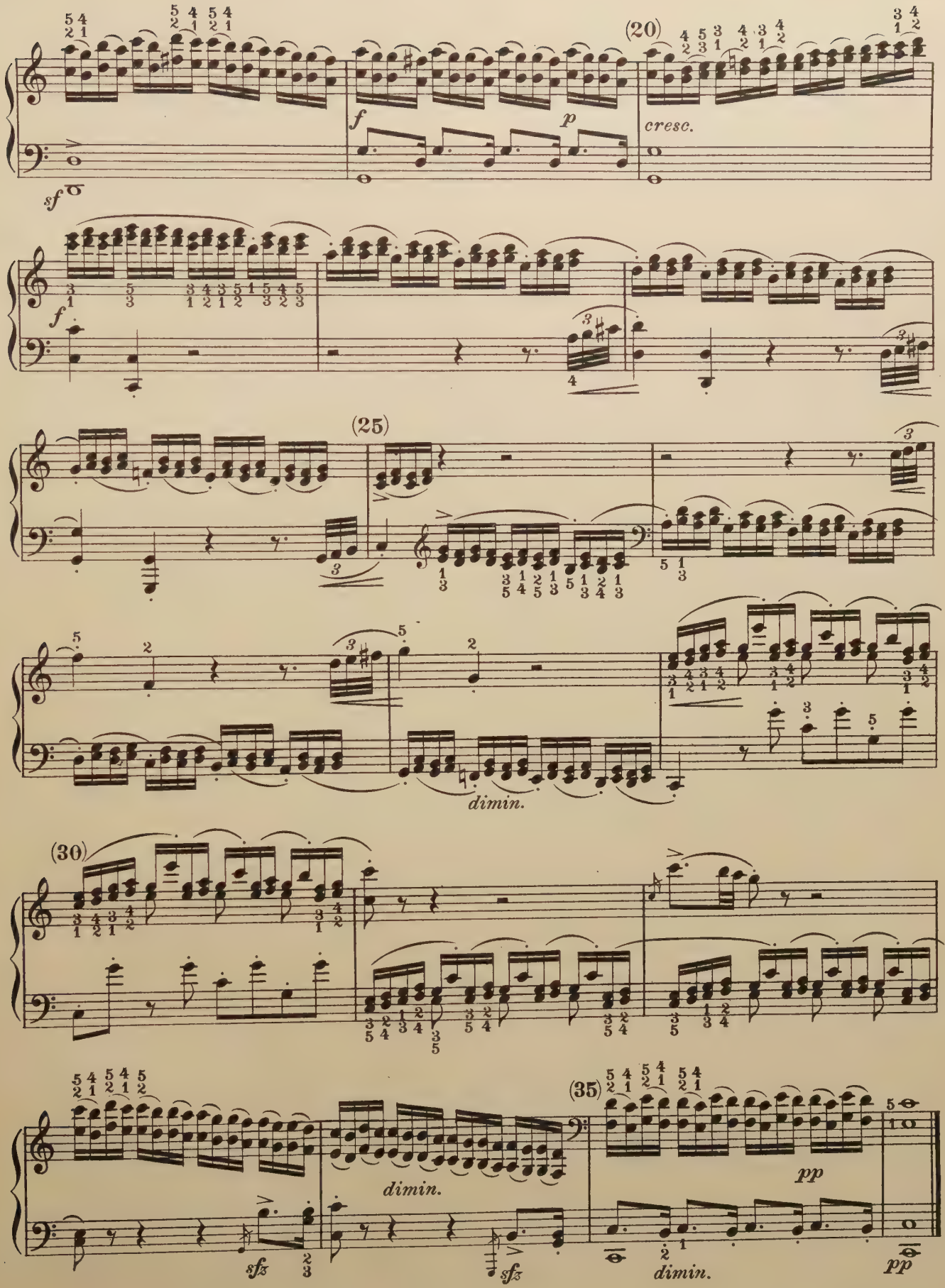

Maestoso energico (♩ = 108)
6
f
(5)
dimin.
p
cresc.
(10)
f


(15)
p
(20)
dim.
cresc.
f
(25)
decresc.
p

Allegro con brio (♩ = 152)

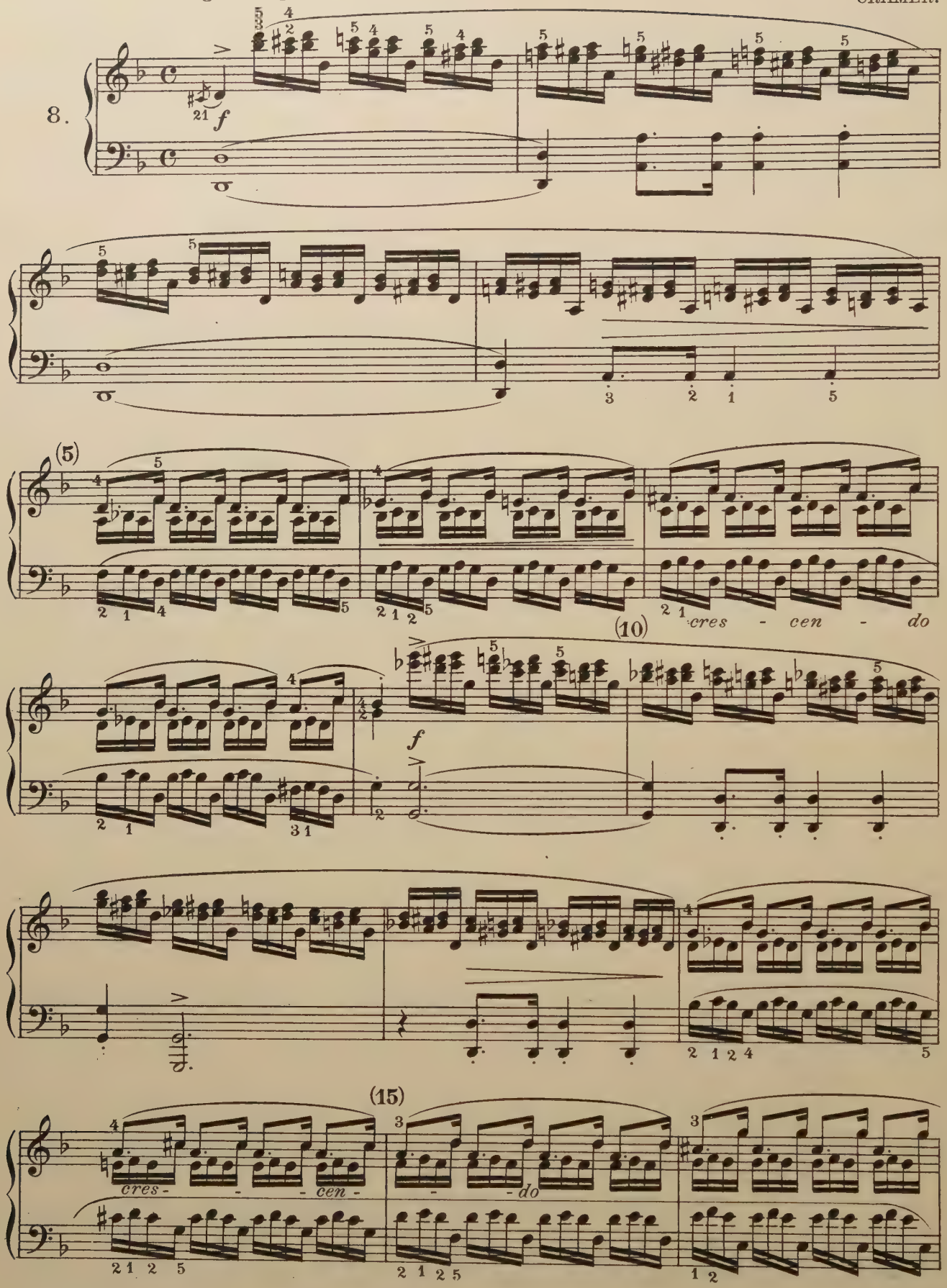


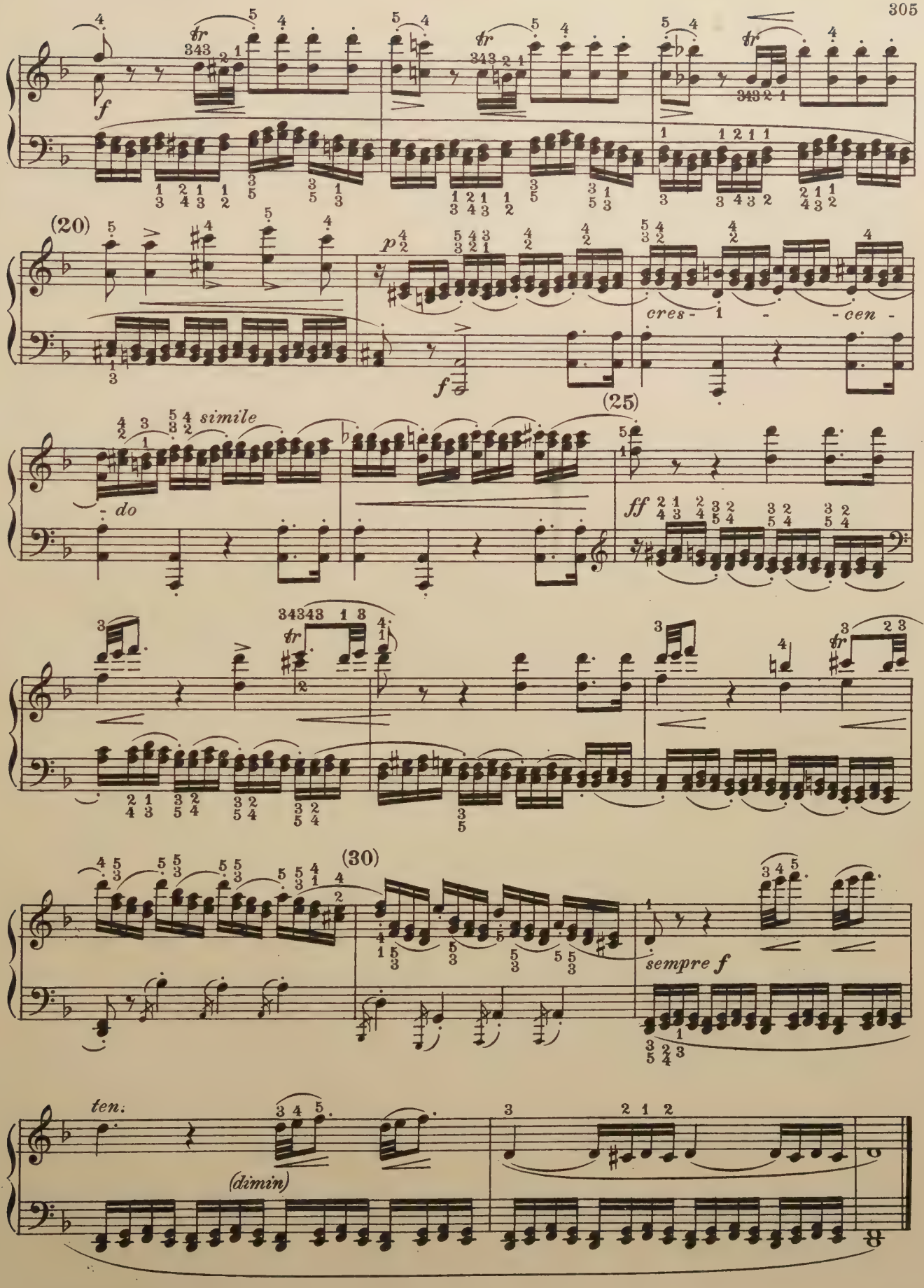


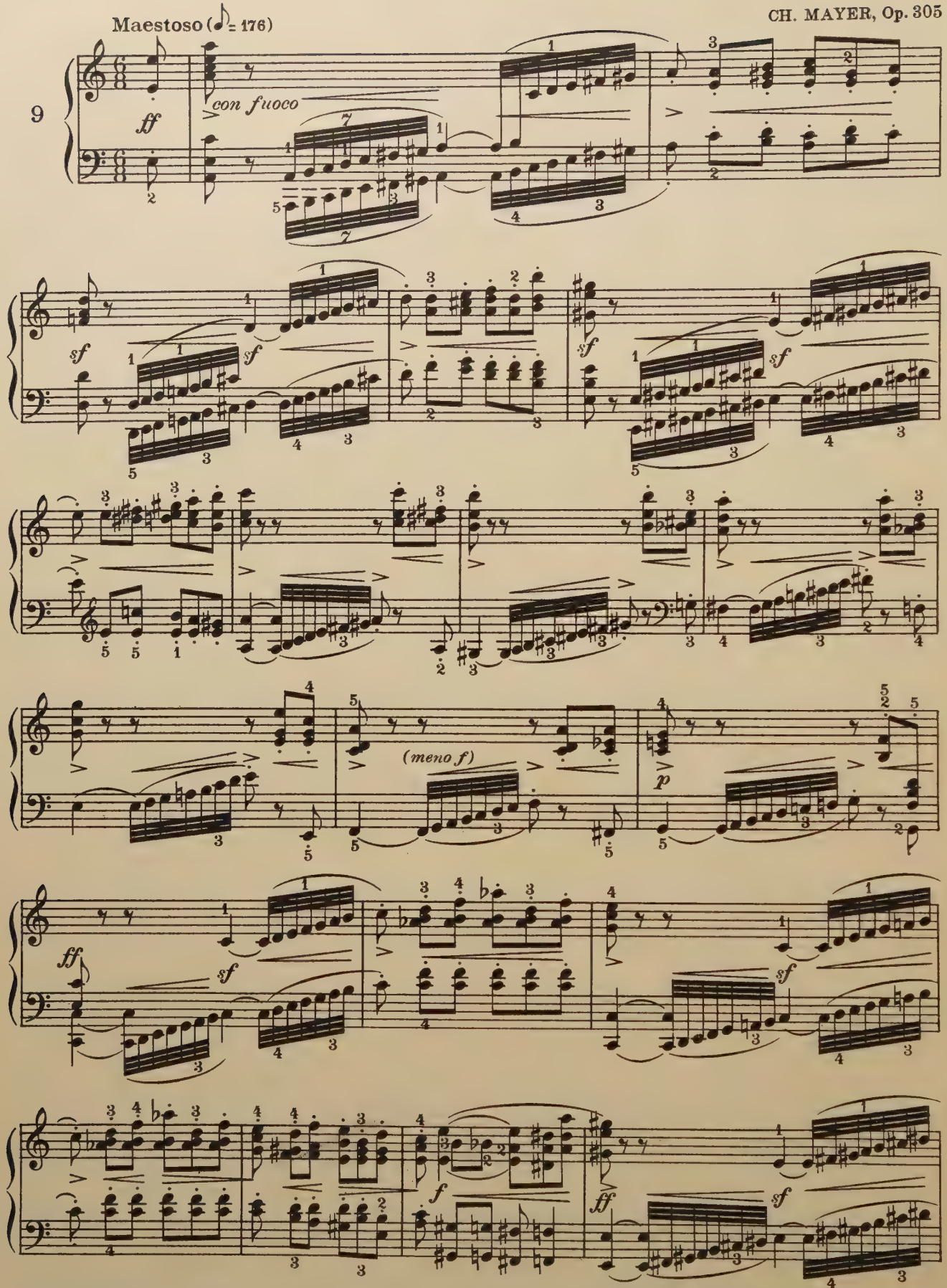

(20)
sf
f
p
cresc.
f
(25)
dimin.
(30)
sfz
dimin.
sfz
(35)
dimin.
pp
pp

Allegro strepitoso ♩=120-(144)



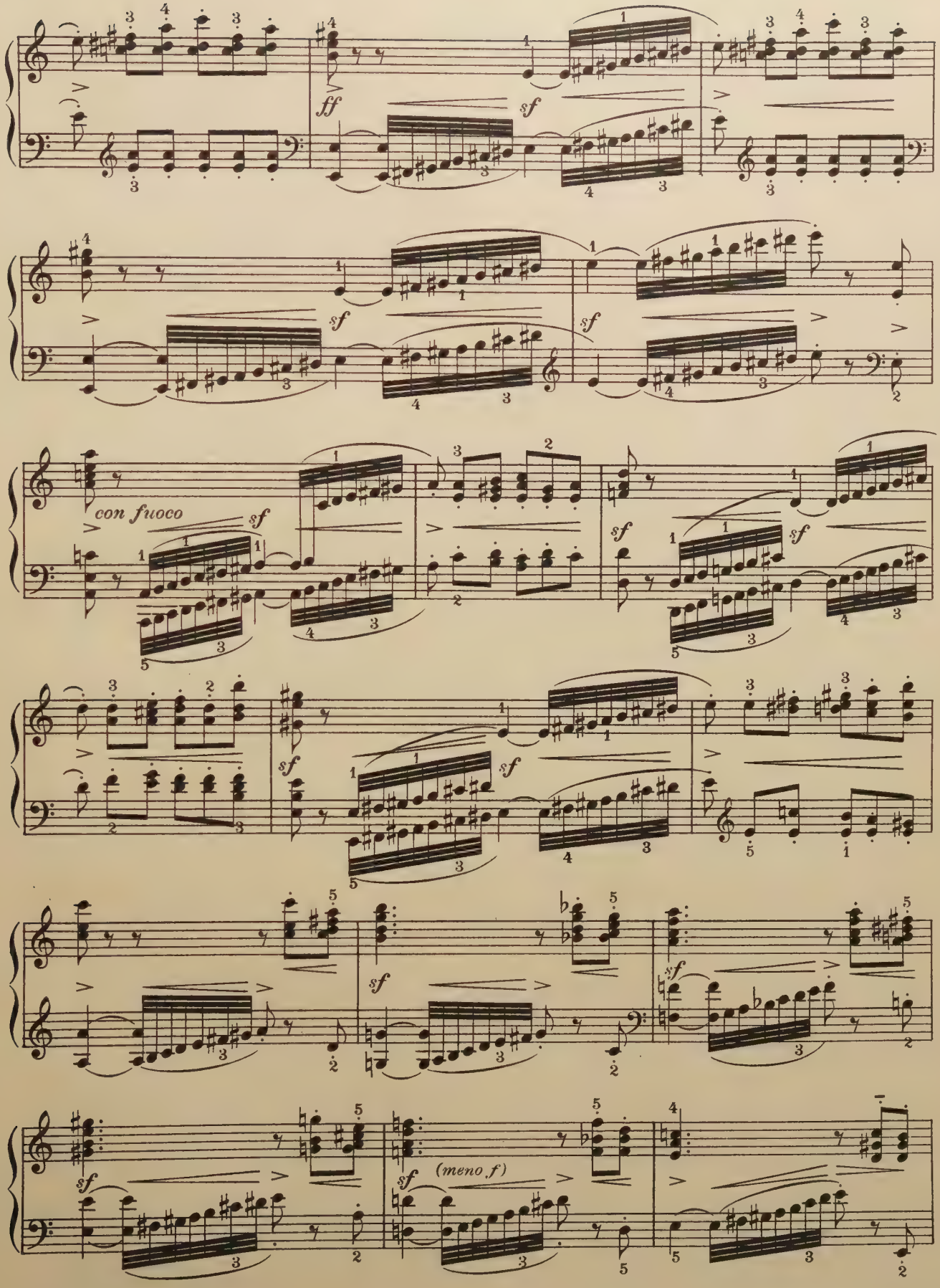


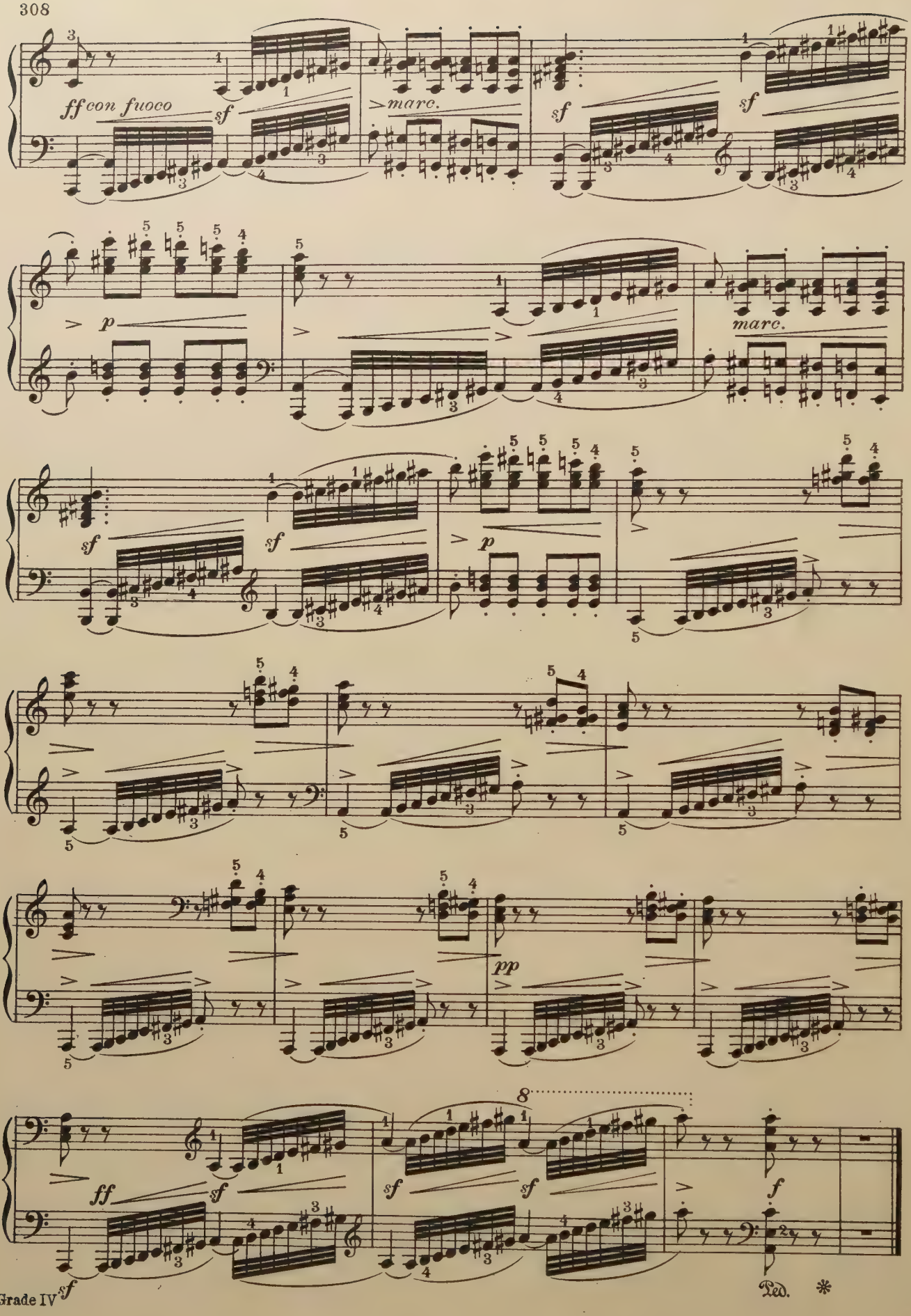

(20)
(25)
(30)
simile
cres - 1 - cen -
sempre f
ten.
(dimin)




This study should eventually be played in a bold, free style, with much brilliancy of technique and strongly marked rhythmic effect.

Grade IV


ff
sf
con fuoco
(meno f)

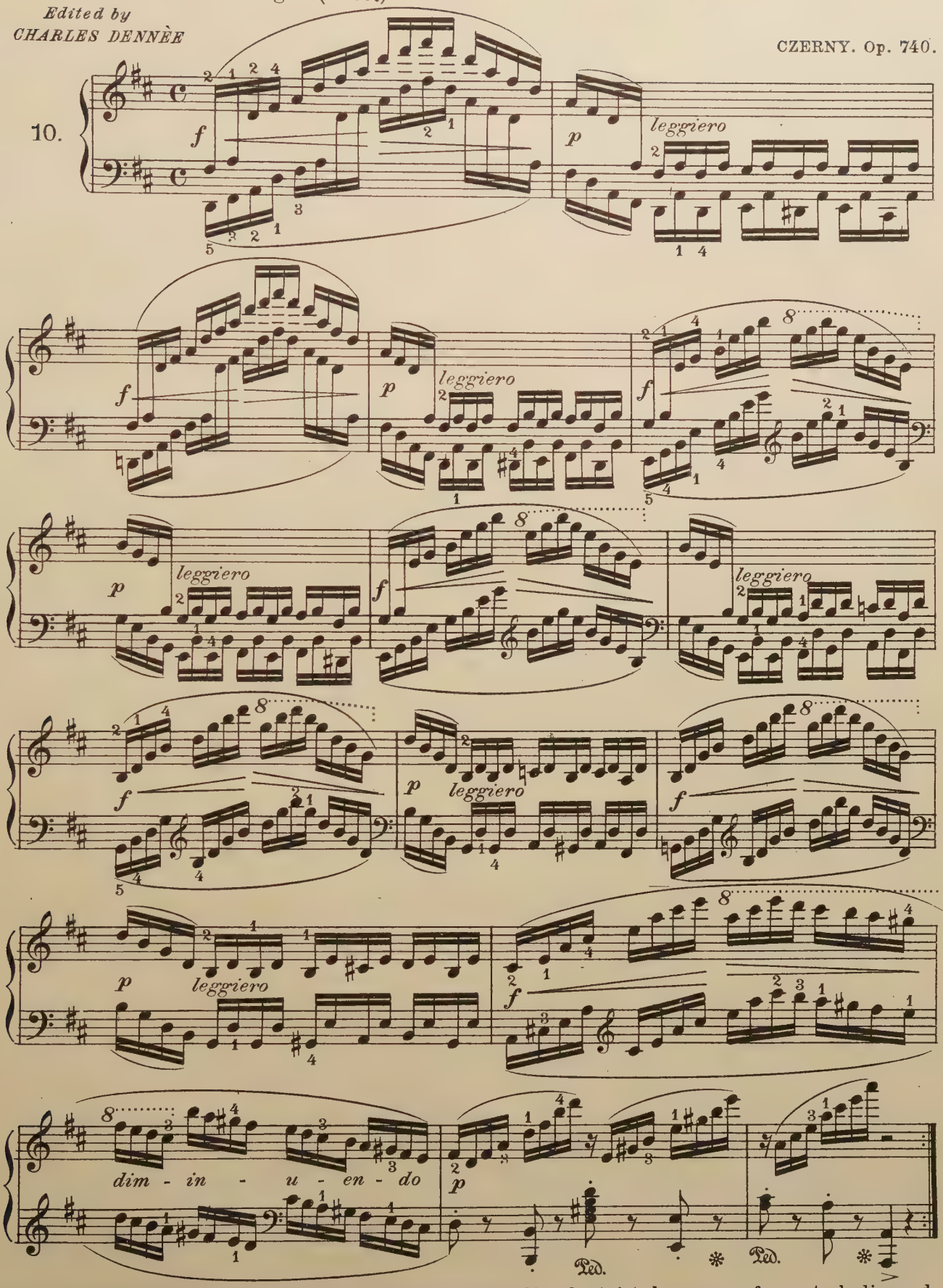

ff con fuoco
sf
marc.
sf
sf
p
marc.
sf
sf
p
pp
ff
sf
sf
sf
f
Ped.
*

Molto Allegro. (♩ = 80.)

*Edited by*
*CHARLES DENNÉE*

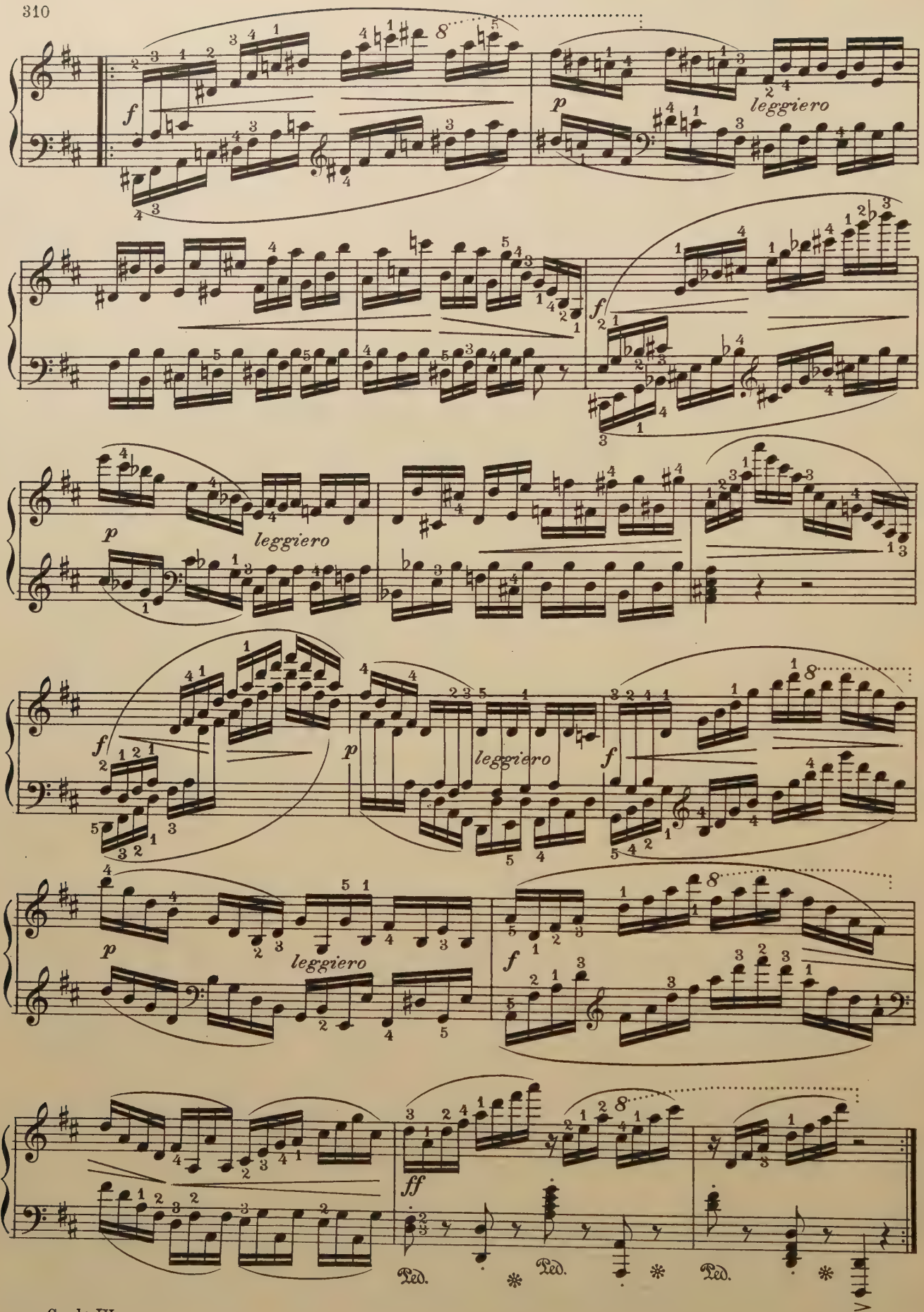
CZERNY. Op. 740.

10.



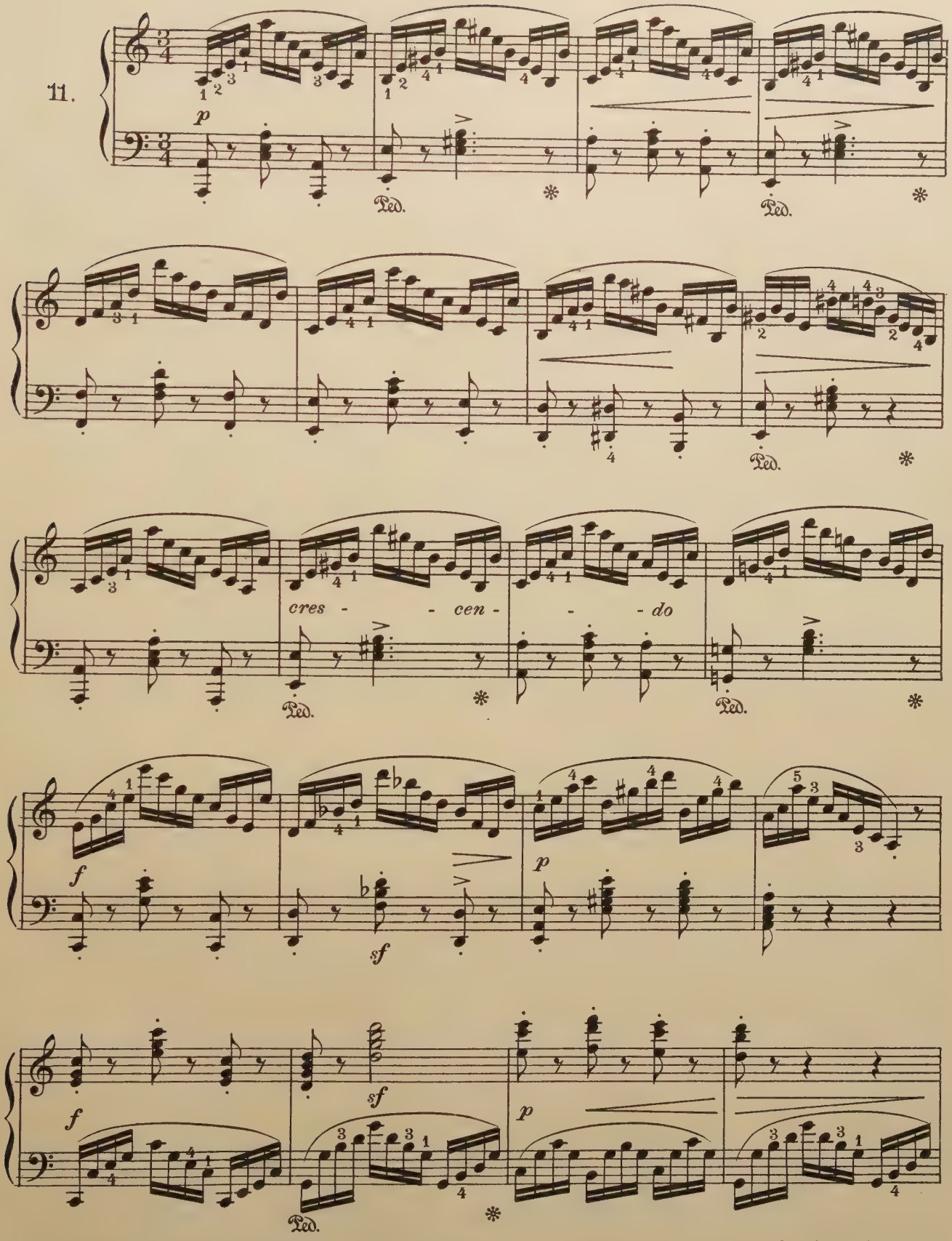

**To be played with the utmost distinctness, but smoothness, of touch; strict observance of accent, shading and contrasts is imperative.**

Grade IV


f
p
leggiero
f
p
leggiero
f
p
leggiero
f
p
leggiero
f
ff
Ped.
Ped.
Ped.

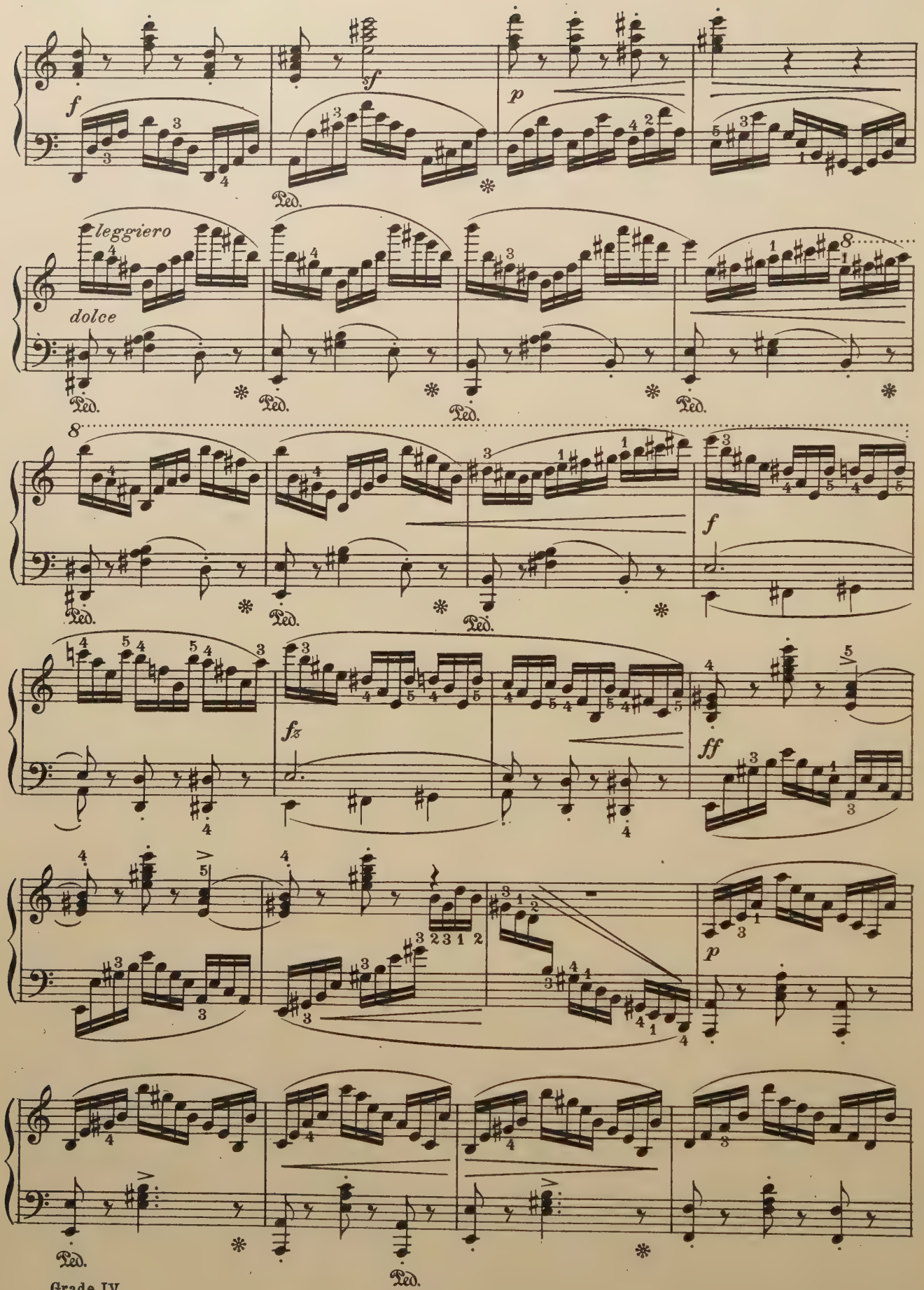
Vivace. (♩.= 58.)

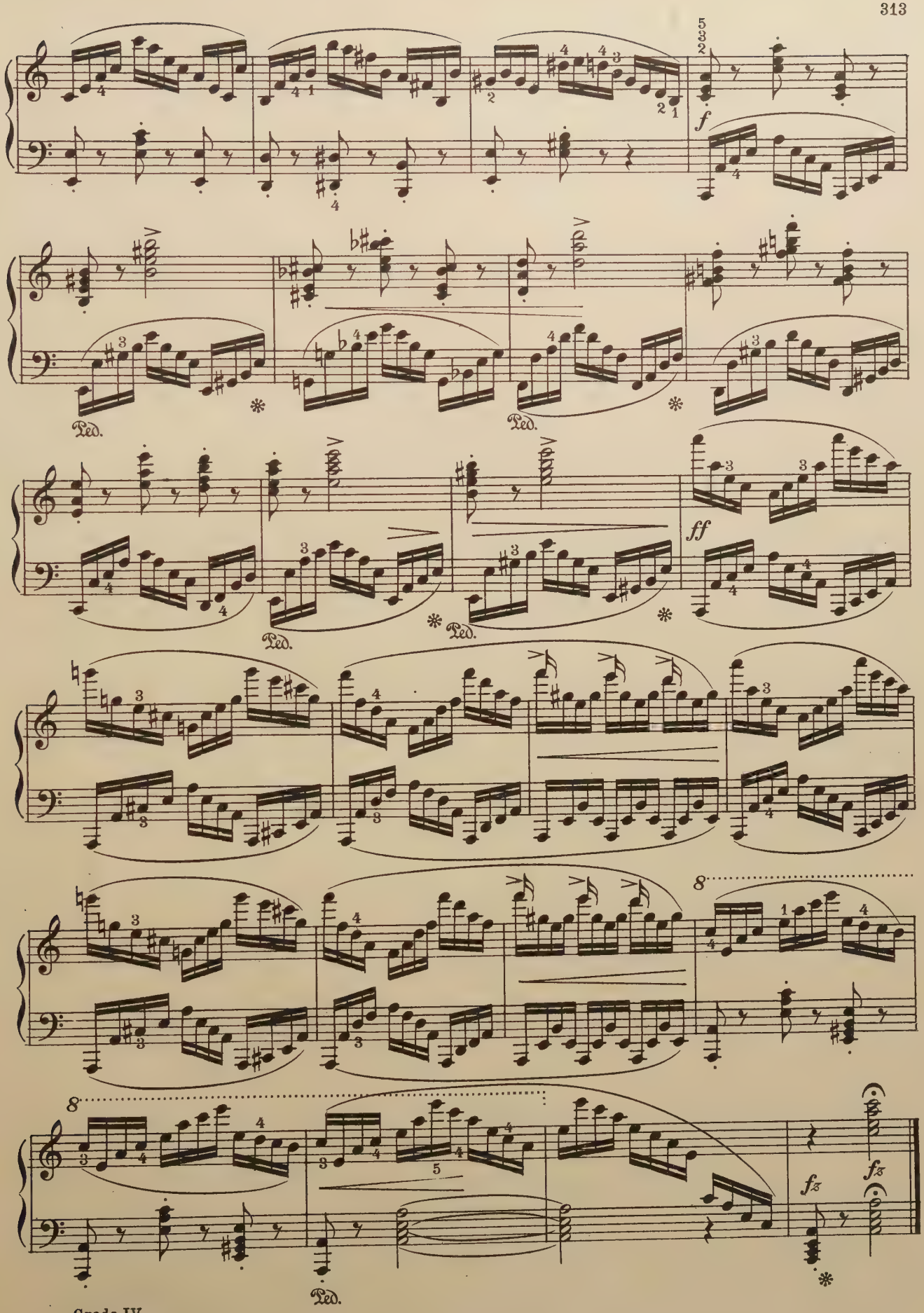
11.

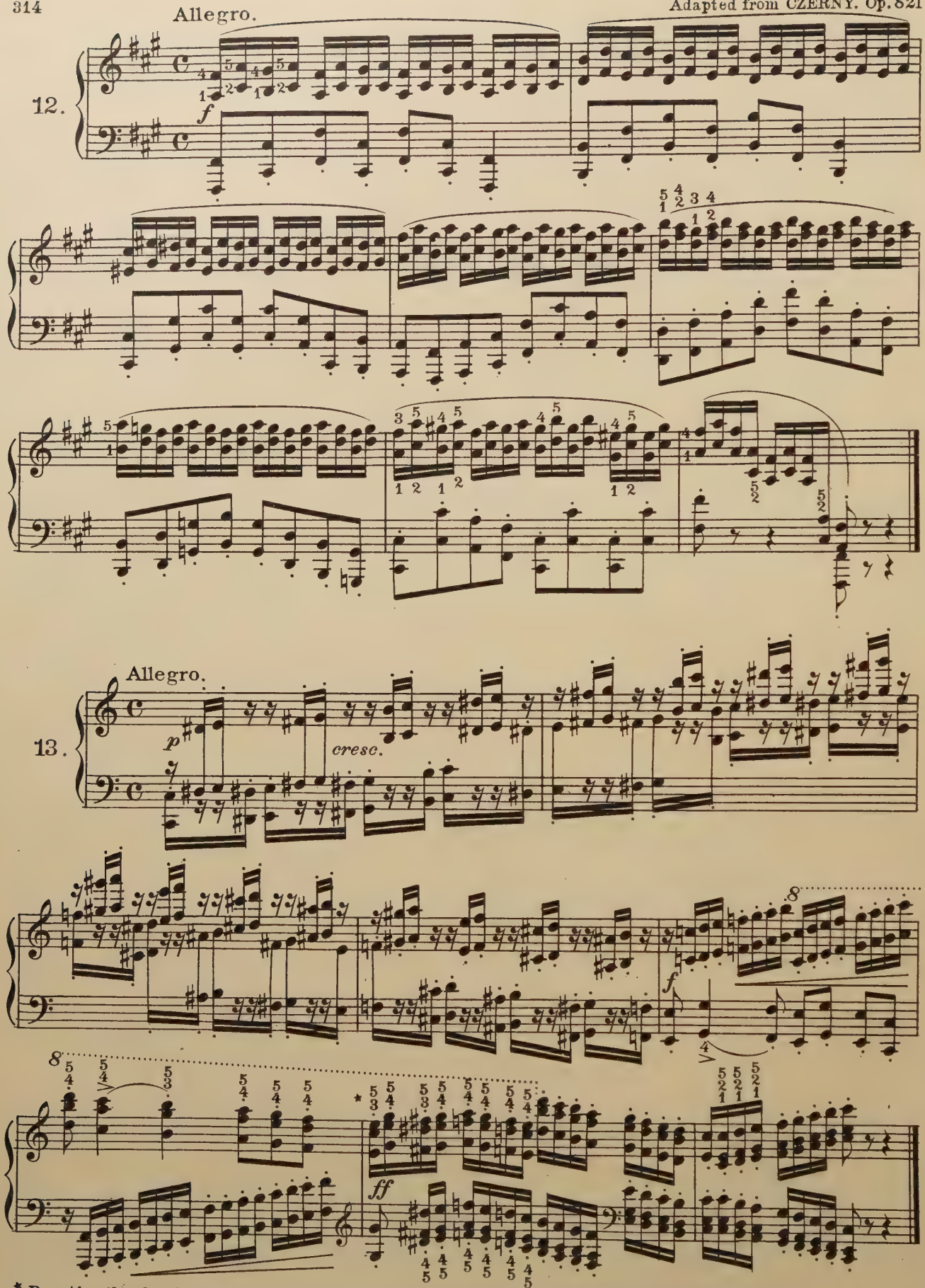



Practise with firmness and precision at first; ultimately play with a light, free finger touch using extreme care in the observance of light and shade as indicated by the marking.

Grade IV


f
f
p
leggiero
dolce
8
Ped.
fz
ff
p

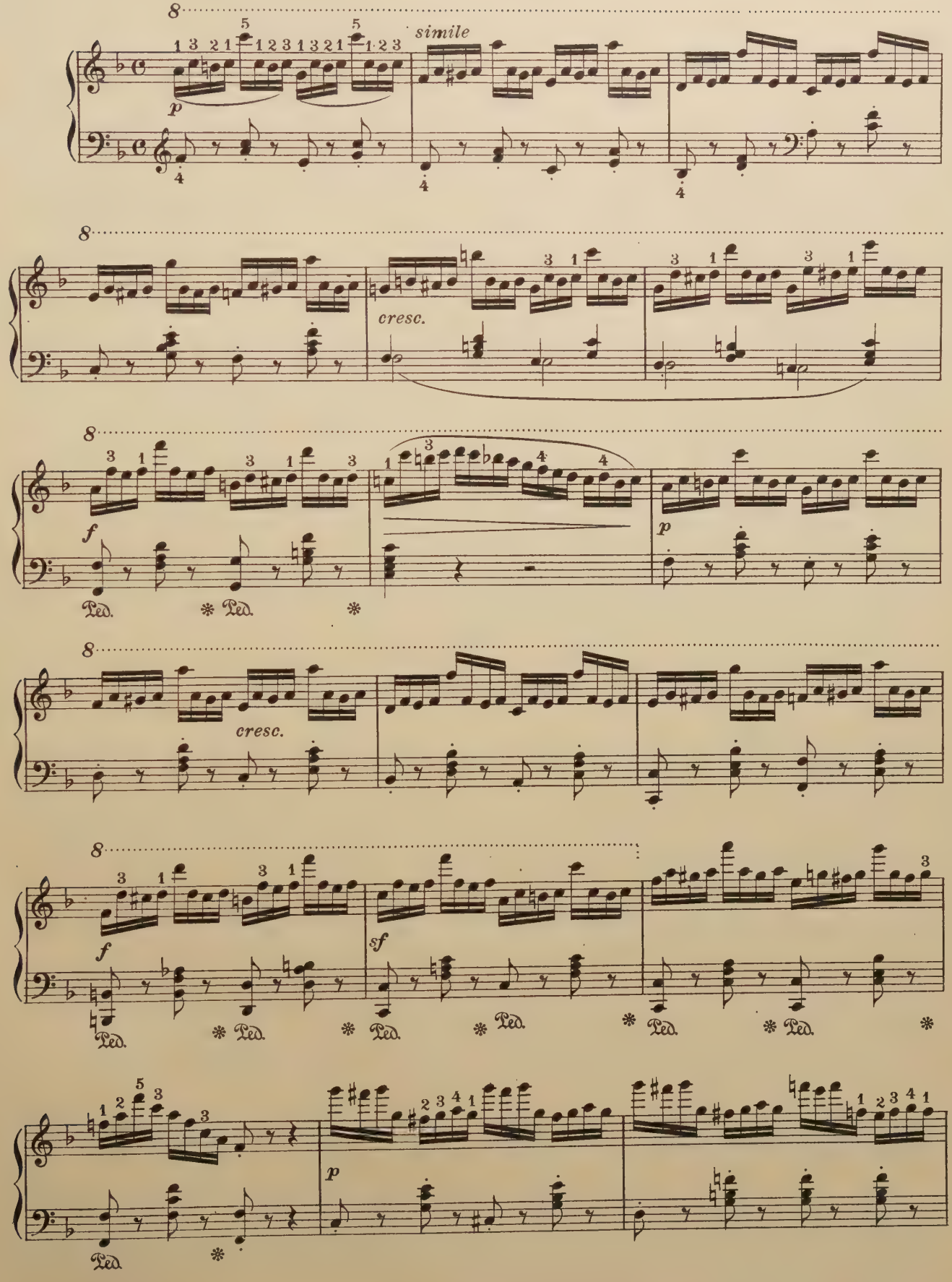

f
Ped.
ff
8
fz
Ped.

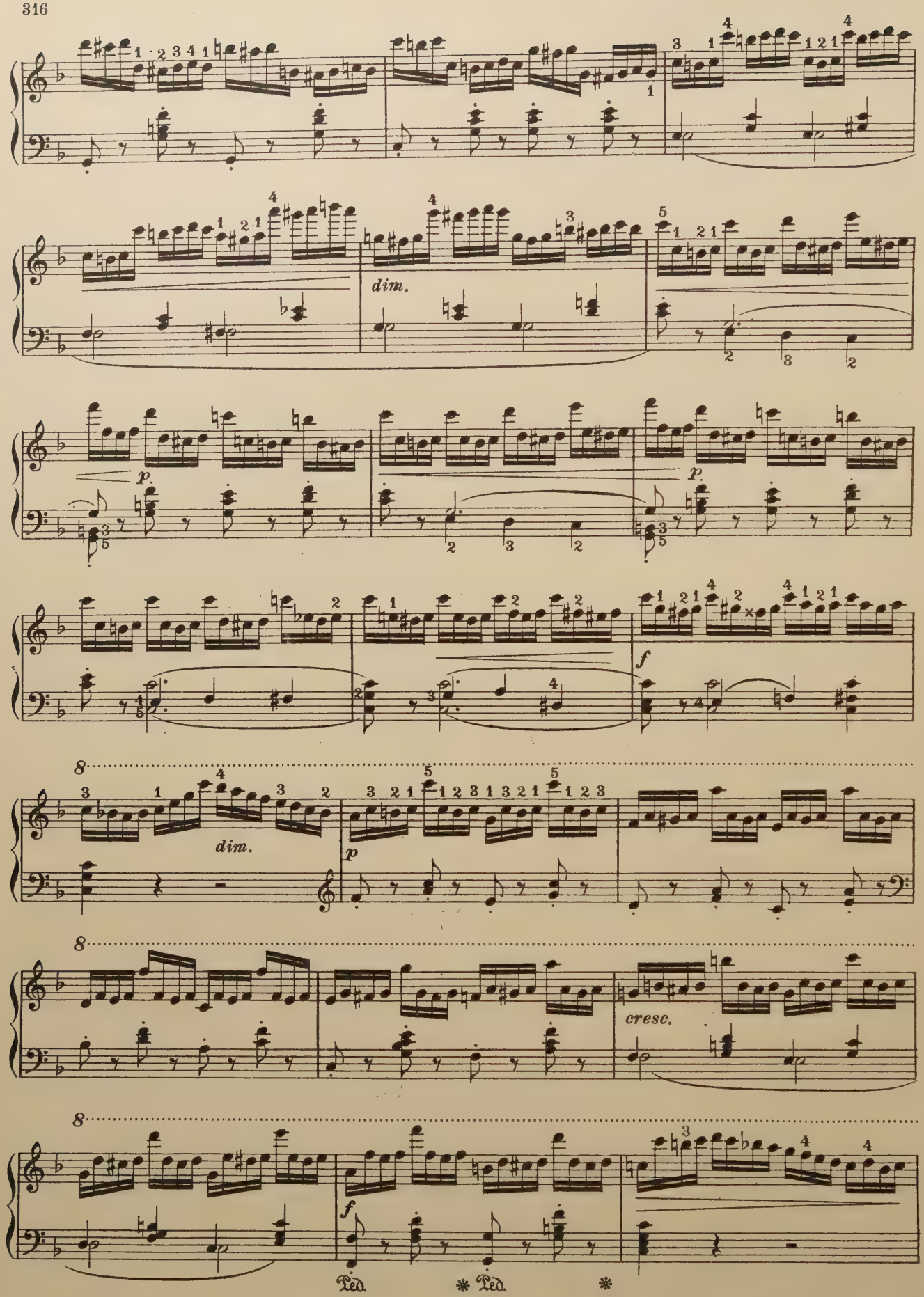


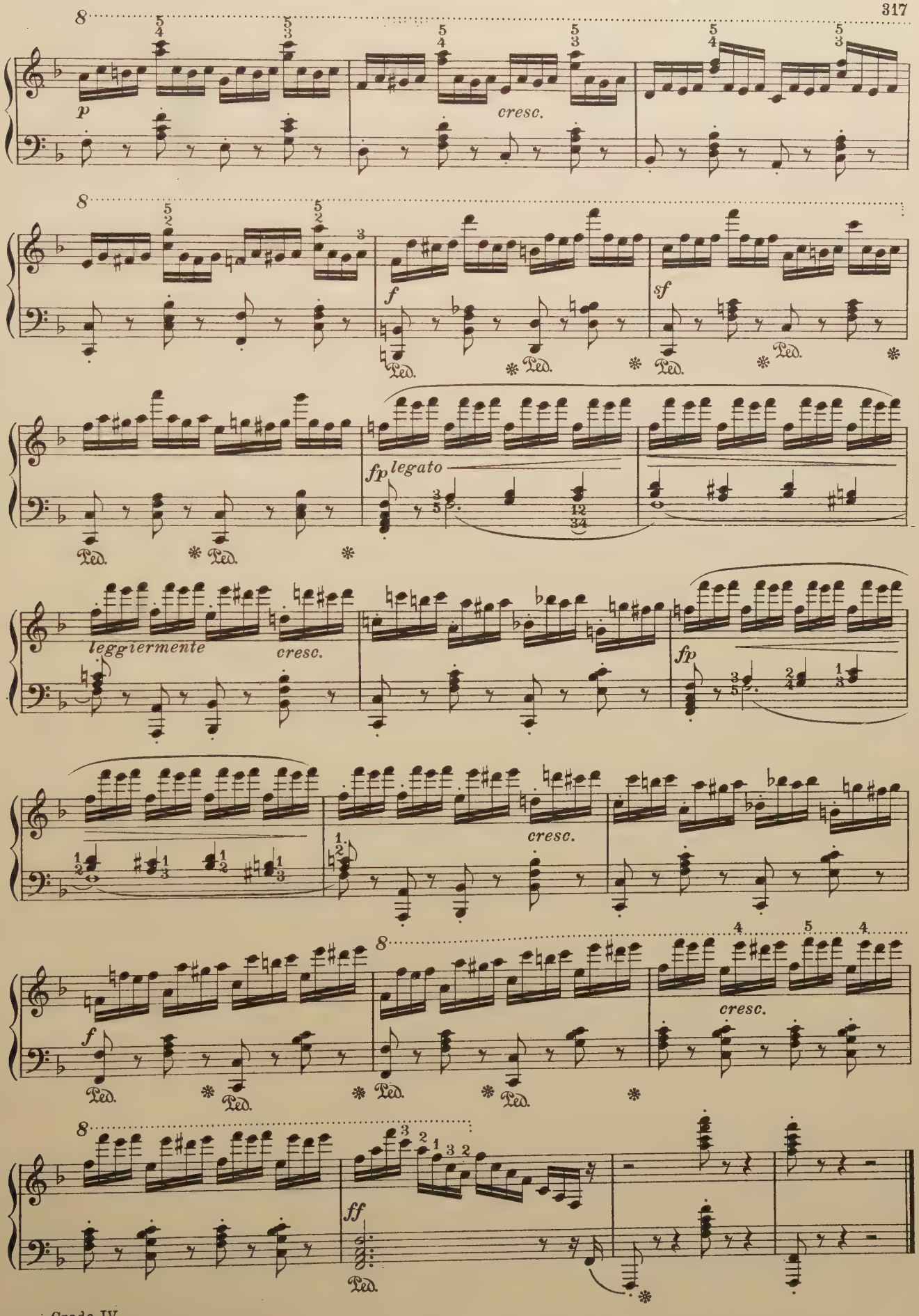

* Practise the chords with 1st, 3rd and 5th fingers until strength is gained, then finger as written.

Molto Allegro (𝅗𝅥 = 88)



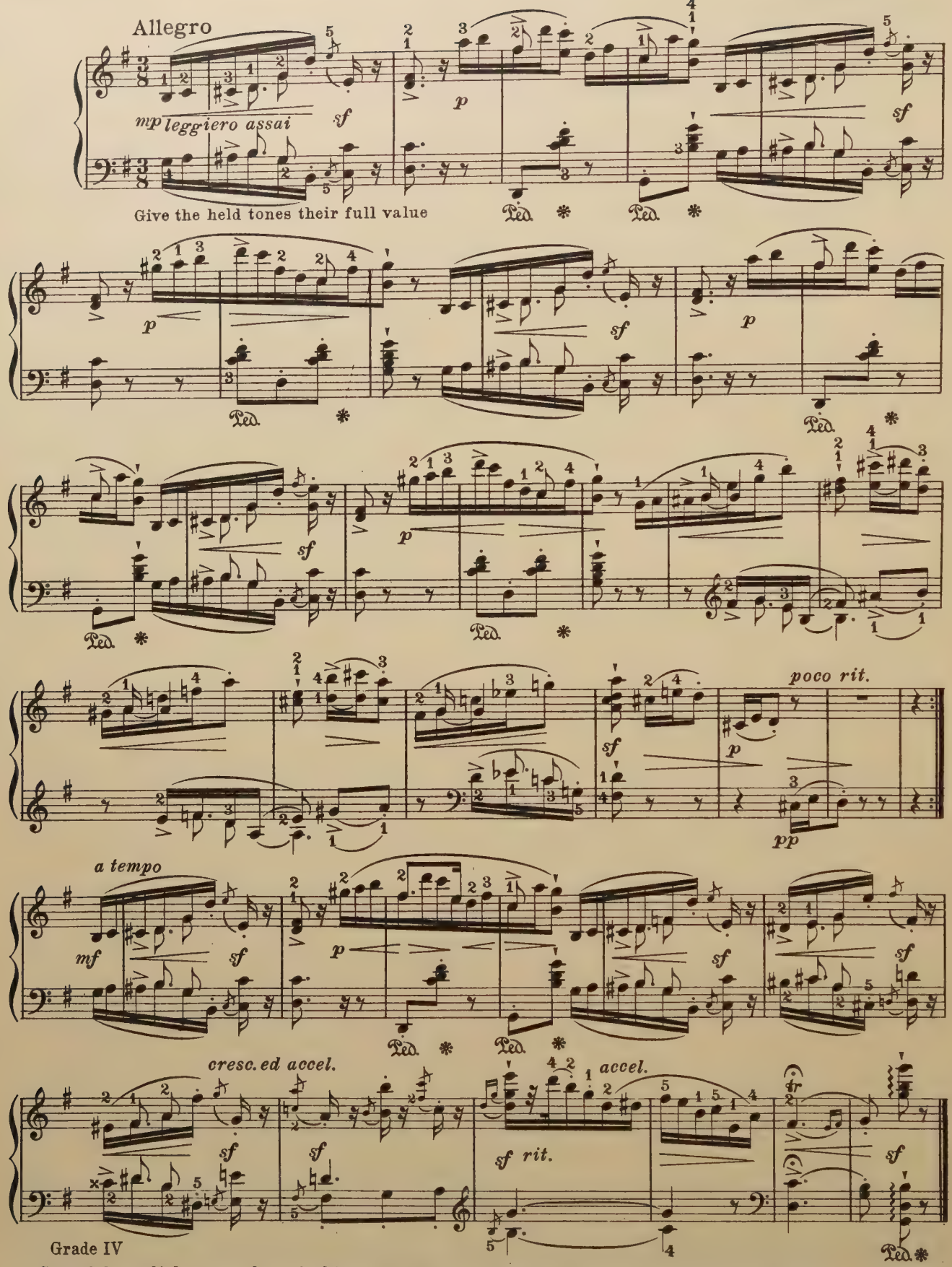



dim.
p
p
f
dim.
p
cresc.
f
Ped.
Ped.


p
cresc.
f
sf
fp legato
leggiermente
cresc.
fp
cresc.
f
cresc.
ff
Ped.

*Edited by*
*CHARLES DENNÉE*

HABERBIER, Op. 59




Grade IV

Gracefulness, lightness and musical tone quality are the essential features of this study. Observe accents and all dynamics carefully to bring out the rhythmic beauty

## List of Additional Third Grade Pieces

To be used in conjunction with the contents of this volume

Mozart . . . . . Sonata in F major
Mozart . . . . . Sonata in A major
Haydn . . . . . Sonata in D major
Clementi . . Sonata in G major, Op. 25, No 2
Beethoven . . Easy Sonata, Op. 49, No 2
Beethoven . . . Sonata in G, Op. 79
Haydn . . . . Gipsy Rondo in G major
Mendelssohn . . . . . Consolation
Chopin . . . . . Prelude. Op. 28, No 20
Chopin . , . Mazurka in B flat. Op. 7, No 1
Gabriel Marie . . . . La Cinquantaine
Grieg . "Ase's Death" from Peer Gynt Suite
Lanciani . . . . . Early Morn
Gautier . . . . . Le Secret
Martini . . . . . Gavotte
Loeschhorn . . . . . Good Night

Sodermann . . Norwegian Wedding March
Schumann . . . . . Träumerei
Heller . . . . . Tarantelle in A flat
Kjerulf . . . . . Impromptu
Haberbier . . Flower of Spring. Op. 53, No 3
Karganoff . . Arabesque in G, Op. 6, No 12
Pierné . . . . . Serenade in A flat
Leschetizky . . . . . Two Larks
Kjerulf . . . . . Cradle Song
Godard . . . . . Novellozza
Schubert . . . . Impromptu in E flat
Sapellnikoff . . . Petite Mazurka, Op. 2
Schumann . . . A Stranger, Op. 68, No 28
Scharwenka, Ph. . . . Moment Musicale
Kirchner . . . . . Album Leaf
Beethoven . . . . Rondo in C, Op. 51

These pieces may be found in "The World's Best Music," "Modern Music and Musicians" and "The Century Library of Music," or may be purchased in sheet music form if these volumes are not available.

## List of Additional Fourth Grade Pieces

To be used in conjunction with the contents of this volume

Mozart . . . . . Rondo, A minor
Mozart . . . . . Fantasie, D minor
Beethoven . . . . . Sonata, Op. 14, No 2
Paradisi . . . . . Toccata in A
Schutt . . . . . Etude Mignon
Schutt . . . . . Valse Mignon
Schumann . . . . . Slumber Song
Grieg . . . . . Butterfly
Grieg . . . . . To the Spring
Paderewski . . . . . Melodie, Op. 16
Schubert . . Moment Musical, Op. 94, No 3
Scharwenka . . Polish Dance, E flat minor
Grieg . . . Morning } from Peer Gynt Suite
Grieg . . Anitra's Dance }
Paderewski . . . . Minuet, Op. 14, No 1
Jensen . . . . . Serenade
Bach . . . . . Gigue, B major
Saint-Säens . Romance Sans Paroles, B minor
Lavallee . . . . . Le Papillon
Jensen-Neiman . . . Murmuring Breezes
Handel . . . . Harmonious Blacksmith
Schumann . . . . . Warum
Schumann . . . . . Vogel al Prophet
Schumann . . . . Nachstücke, Op. 23, No 4
Schutt . . . . . Reverie in A flat
Brahms . . . . Hungarian Dance No 2
Bach-Saint-Säens . . . Gavotte in B minor
Silas . . . . . Gavotte in E minor
Schubert . . Impromptu in B flat, Op. 142, No 3
Rubinstein . . . . Romance in E flat
Paderewski . . . Chants du Voyageur, Op. 5
Poldini . . . . . Poupée Valsante
Schumann . . . . . Romance in F sharp
Rubinstein . . . . . Kammenoi Ostrow
Rubinstein . Barcarolle in G minor, Op. 50, No 3
Rubinstein . . . . Barcarolle in F minor
Brassin . . . . . Nocturne
Chopin . Mazurkas, Op. 56 No 2, Op. 50 No 1, Op. 33 No 4
Chopin . . . . Prelude in D flat, No 15
Chopin . . . . Valse in A flat, Op. 34, No 1
Chopin . . . . . Nocturne, Op. 15
Chopin . . . . Preludes, No 1, 3, 16, 21, 17
Scarlatti . . 50 Harpsichord Lessons No 18
Scarlatti . . . . . Capriccio
Scarlatti . . . . . Sonata in A major
Raff . . . . . La Fileuse
Beethoven . . . Sonata in A flat, Op. 26
Beethoven . . Sonata in A flat, Op. 26, No 3
Beethoven . . Sonata in C major, Op. 2, No 3

These and other Fourth Grade Pieces may be found in "Modern Music and Musicians," "The Century Library of Music" and "The World's Best Music," or may be purchased in sheet music form.

# GENERAL INDEX

## TO PRACTICAL MUSIC

### VOLUME IV


COMPOSER.—A.

PAGE

*Ascher, J.*—A Simple Story ..... 32

COMPOSITIONS.—A.

Accidentals, or Chromatic Signs ..... 2
Agile Fingers ..... 27
Andante—*Clementi* ..... 125
Answering Voices ..... 16
Au Matin, Op. 85—*Godard, B.* ..... 265

COMPOSERS.—B.

*Bach*—Gavotte ..... 257
*Bach*—Menuet ..... 127
*Bach* (Invention)—Study ..... 296
*Bach* (Invention)—Study ..... 297
*Bachman, G.*—Song of the Ploughman ..... 235
*Beaumont, Paul*—Under the Lindens ..... 98
*Beethoven, L. van*—Bagatelle—Op. 33, No. 6 ..... 279
*Beethoven, L. van*—Six Easy Variations ..... 139
*Beethoven, L. van*—Six Easy Variations ..... 243
*Behr, Franz*—First Violet—Op. 575, No. 8 ..... 61
*Behr, Franz*—In the Month of May ..... 45
*Berens*—Study—Op. 61, No. 1 ..... 178
*Berens*—Study—Op. 61, No. 9 ..... 186
*Berens*—Study—Op. 61 ..... 188
*Bertini*—Study—Op. 29, No. 6 ..... 172
*Bertini*—Study—Op. 29, No. 3 ..... 173
*Bertini*—Study—Op. 29 ..... 183
*Bertini*—(Arr. from)—Study—Op. 29 ..... 189
*Beyer, F.*—Clown and Pantaloon ..... 59
*Beyer, F.*—Morning Song ..... 33
*Beyer, F.*—Round We Go ..... 25
*Beyer, F.*—The Whistling Farmer Boy ..... 26
*Beyer, F.*—Three Little Duets ..... 22
*Breslauer, Emil*—The Cuckoo ..... 47
*Burgmüller*—Rondo alla Turca—Op. 68, No. 3 ..... 134
*Burgmüller*—Study—Op. 100, No. 21 ..... 66

COMPOSITIONS.—B.

Bagatelle, Op. 33, No. 6—*Beethoven, L. van* ..... 279
Barcarole, Op. 19—*Gade, Neils* ..... 223
Brook, The ..... 56

COMPOSERS.—C.

*Chaminade, C.*—Scarf Dance ..... 261
*Chopin, F.*—Nocturne in E Flat, Op. 9, No. 2 ..... 289
*Chopin, F.*—Prélude, Op. 28, No. 6 ..... 252
*Chopin, F.*—Prélude, Op. 28, No. 7 ..... 253
*Chopin, F.*—Valse, Op. 64, No. 1 ..... 285
*Clementi, M.*—Andante ..... 125
*Clementi, M.*—Sonatina, Op. 36, No. 1 ..... 114
*Concone*—Study, Op. 24, No. 24 ..... 68
*Couperin, F.*—The Nun ..... 269
*Cramer*—Study ..... 292
*Cramer*—Study ..... 294
*Cramer*—Study ..... 298
*Cramer*—Study ..... 300
*Cramer*—Study ..... 302
*Cramer*—Study ..... 304
*Czerny*—Mazurka ..... 57

PAGE

*Czerny*—Study, Op. 139-19 ..... 74
*Czerny*—Study, Op. 139, No. 45 ..... 74
*Czerny*—Study, Op. 139, No. 24 ..... 82
*Czerny*—Study, Op. 821-22 ..... 82
*Czerny*—Study, Op. 139-53 ..... 86
*Czerny*—Study, Op. 636, No. 2 ..... 179
*Czerny*—Study, Op. 821, No. 35 ..... 181
*Czerny*—(Adapted from)—Study, Op. 821, No. 33 ..... 181
*Czerny*—Study, Op. 821, No. 43 ..... 184
*Czerny*—Study, Op. 636, No. 12 ..... 195
*Czerny*—Study, Op. 299, No. 7 ..... 196
*Czerny*—Study, Op. 821, Nos. 107 and 108 ..... 199
*Czerny*—Study, Op. 299, No. 12 ..... 202
*Czerny*—Study, Op. 821, No. 76 ..... 203
*Czerny*—Study, Op. 299, No. 25 ..... 206
*Czerny*—Study, Op. 299 ..... 208
*Czerny*—Study, Op. 740 ..... 309
*Czerny*—Study, Op. 740 ..... 311
*Czerny*—(Adapted from)—Study, Op. 821 ..... 314
*Czerny*—Study, Op. 740 ..... 315
*Czerny*—Waltz ..... 57

COMPOSITIONS.—C.

Cheerfulness, Op. 142, No. 9—*Löw, Josef* ..... 118
Children's Ball ..... 46
Christmas Tree, Op. 36—*Gade, Neils W.* ..... 148
Clock, The, Op. 62—*Kullak, Theodore* ..... 107
Clown and Pantaloon—*Beyer, F.* ..... 59
Comparative Value of Notes ..... 1
Contemplation—*Lichner, Heinrich* ..... 110
Coquetry, Op. 56, No. 3—*Reinhold, Hugo* ..... 212
Country Boy's Song—*Frederic, C.* ..... 20
Country Dance ..... 36
Cuckoo, The—*Breslauer, Emil* ..... 47
Curious Story—*Heller, Stephen* ..... 156

COMPOSERS.—D.

*Döring*—Study, Op. 8, No. 1 ..... 76
*Döring*—Study, Op. 8, No. 2 ..... 76
*Döring*—Study, Op. 8 ..... 192
*Dussek*—Rondo, Op. 20, No. 1 ..... 128
*Duvernoy*—Study, Op. 176, No. 4 ..... 64
*Duvernoy*—Study, Op. 176, No. 23 ..... 69
*Duvernoy*—Study, Op. 176, No. 9 ..... 69
*Duvernoy*—Study, Op. 176 ..... 70
*Duvernoy*—Study, Op. 120, No. 8 ..... 177
*Duvernoy*—(Adapted from)—Study, Op. 120 ..... 170
*Duvernoy*—Valse Bluette, Op. 272, No. 1 ..... 112

COMPOSITIONS.—D.

Daily Round, The ..... 17
Dance of the Clowns ..... 38
Dancing Under the Linden Tree—Op. 161, *Reinecke, Carl* ..... 93
Dolly's Dreaming, Op. 202, No. 4—*Oesten, Theodor* ..... 94
Dolly's Polka—*Frederic, C.* ..... 51
Dotted Notes ..... 2
Dutch Dance ..... 51

COMPOSERS.—E.

*Ehmant, A.*—A Little Waltz ..... 25
*Ehmant, A.*—Theme ..... 30
*Ehmant, A.*—Swing Song ..... 44

COMPOSITIONS.—E.

PAGE
Elements of Music ..... 1
Elfin Dance, Op. 12, No. 4..... 241
Exercise in Double Notes ..... 29
Exercises for Crossing Finger Over and Thumb Under.. 27
Exercises for Elementary Harmony and Arpeggios..... 13
Exercises for Extending the Hand ..... 26
Exercises for Finger Development and Control..... 8
Exercises for Moving the Hand ..... 31
Exercises for Repeating Notes with Same Finger..... 28
Exercises in Double Notes ..... 35
Exercises in Interval Playing ..... 41
Exercises in Moving Legato Double Notes—(Thirds).... 49

COMPOSERS.—F.

*Field, John*—Nocturne, No. 5..... 220
*Frederic, C.*—A Little Song..... 20
*Frederic, C.*—A Merry Roundelay..... 20
*Frederic, C.*—Country Boys' Song ..... 20
*Frederic, C.*—Dolly's Polka..... 51
*Frederic, C.*—Fairy March..... 21
*Frederic, C.*—Five Little Recreations in Note Values.... 15
*Frederic, C.*—Graceful Dance..... 21
*Frederic, C.*—Plaintive Mood..... 20
*Frederic, C.*—Round Dance..... 29

COMPOSITIONS.—F.

Fair, The, Op. 101, No. 8—*Gurlitt, Cornelius*..... 103
Fairy March—*Frederic, C.* ..... 21
Fairy Polka, Op. 93, No. 3—*Spindler, Fritz* ..... 124
Finger Exercises ..... 24
Finger Exercises in 8th Notes..... 13
Finger Exercises in 8th Notes..... 20
First Violet, Op. 575, No. 8—*Behr, F.* ..... 61
Five Little Recreations in Note Values—*Frederic, C.*.... 15
Flora's Polonaise, Op. 93, No. 1—*Spindler, Fritz*..... 144

COMPOSERS.—G.

*Gade, Neils W.*—Barcarole, Op. 19 ..... 223
*Gade, Neils W.*—Christmas Tree, Op. 36..... 148
*Godard, B.*—Au Matin, Op. 85..... 265
*Grieg, Edvard*—Elfin Dance, Op. 12, No. 4..... 241
*Grieg, Edvard*—Wächterlied, Op. 12, No. 3..... 211
*Gurlitt, Cornelius*—Loss ..... 131
*Gurlitt, Cornelius*—Morning Prayer, Op. 101, No. 2..... 97
*Gurlitt, Cornelius*—The Fair, Op. 101, No. 8..... 103

COMPOSITIONS.—G.

Gavotte—*Bach, J. S.* ..... 257
Grace Notes ..... 51
Graceful Dance—*Frederic, C.* ..... 21

COMPOSERS.—H.

*Haberbier*—Study, Op. 59..... 318
*Hasert*—Study, Op. 50, No. 1..... 190
*Hasert*—Study, Op. 50..... 200
*Haydn, Joseph*—Oschenmenuett ..... 263
*Heins, Carl*—A Merry Dance, Op. 12, No. 3..... 104
*Heller*—Curious Story ..... 156
*Heller*—Study, Op. 45..... 180
*Heller*—Study, Op. 45, No. 15..... 193
*Hofmann, Heinrich*—Little Rogue, Op. 77, Book 1, No 1. 143

COMPOSITION.—H.

Happy Hours ..... 39

COMPOSITIONS.—I.

Imitation ..... 16
Impromptu in A Flat, Op. 142, No. 2—*Schubert*..... 258
Indian Dance—*Lacome, P.* ..... 102
In the Garden ..... 38
In the Month of May—*Behr, Franz*..... 45
Invitation to the Dance—*Weber, C. M. von*..... 122

COMPOSER.—J.

PAGE
*Jensen, A.*—The Mill..... 216

COMPOSITIONS.—J.

Jolly Huntsman, Op. 31, No. 2—*Merkel, Gustave*..... 132
Juggler, The ..... 48

COMPOSERS.—K.

*Köhler*—Study, Op. 157, No. 3..... 63
*Köhler*—Study, Op. 50, No. 9-10..... 67
*Köhler*—Study, Op. 157, No. 11..... 70
*Köhler*—Study, Op. 157, No. 8..... 77
*Köhler*—Study, Op. 50, No. 3..... 78
*Köhler*—Study, Op. 50, No. 4..... 79
*Köhler*—Study, Op. 60, No. 2..... 80
*Köhler*—Study, Op. 242, No. 10..... 83
*Krause*—Study, Op. 2, No. 7..... 174
*Kullak, Th.*—Once There Was a Little Princess, Op. 62.. 106
*Kullak, Th.*—The Clock, Op. 62..... 107

COMPOSITIONS.—K.

Keyboard, The ..... 6
Key Signatures with Tonic Triads..... 2
Knight Rupert, Op. 68, No. 12—*Schumann*..... 214

COMPOSERS.—L.

*Lacome, P.*—Indian Dance..... 102
*Le Couppey*—Study, Op. 20..... 171
*Le Couppey*—Study, Op. 20..... 176
*Lemoine*—Study, Op. 37, Nos. 1 and 2..... 65
*Lemoine*—Study, Op. 37, No. 8..... 71
*Lemoine*—Study, Op. 37, No. 10..... 72
*Lemoine*—Study, Op. 37, No. 20..... 73
*Lemoine*—Study, Op. 37, No. 49..... 182
*Lichner, Heinrich*—Contemplation ..... 110
*Loeschhorn, A.*—Playing Tag, Op. 96, No. 11..... 146
*Loeschhorn, A.*—Study, Op. 66-8 ..... 80
*Loeschhorn, A.*—Study, Op. 65, No. 46..... 87
*Loeschhorn, A.*—Study, Op. 38, No. 23 ..... 204
*Loeschhorn, A.*—Tarantelle in A..... 150
*Löw, Josef*—Cheerfulness, Op. 142, No. 9..... 118

COMPOSITIONS.—L.

Ledger Lines Above the Staff ..... 15
Ledger Lines Above the Treble Staff ..... 21
Ledger Lines Below the Staff (Right Hand) ..... 9
Ledger Lines Below the Staff ..... 15
Little Canon ..... 16
Little Dialogue, A—*Wohlfahrt, Heinrich* ..... 28
Little Pieces for Independence Between the Hands..... 14
Little Rogue, Op. 77, Book 1, No. 1—*Hofmann, Heinrich*. 143
Little Song, A—*Frederic, C.* ..... 20
Little Song—*Reinecke, Carl* ..... 40
Little Waltz, A—*Ehmant, A.* ..... 25
Loss—*Gurlitt, C.* ..... 131

COMPOSERS.—M.

*Mayer, Ch.*—Study, Op. 305..... 306
*Mendelssohn*—Spring Song, Revised by Kullak, Th..... 281
*Merkel, Gustave*—Jolly Huntsman, Op. 31, No. 2..... 132
*Moszkowski, Moritz*—Mazurka, Op. 10, No. 3..... 250
*Mozart*—(Arr. by Schulhoff), Minuet in E Flat..... 226
*Mozart*—Minuett from Don Juan ..... 60
*Mozart*—Turkish March..... 273
*Müller, A. E.*—Theme and Variations..... 19

COMPOSITIONS.—M.

Major and Minor Scales ..... 53
March, Op. 62, No. 1—*Scharwenka, Xaver* ..... 154
Marks Used to Indicate Degrees of Force..... 5
Maypole Dance ..... 19
Mazurka—*Czerny* ..... 57
Mazurka, Op. 10, No. 3—*Moszkowski* ..... 250

PAGE
Menuet—*Bach* ... 127
Menuett—*Pleyel, J.* ... 100
Menuetto—*Scharwenka, Philipp* ... 233
Menuetto—*Schubert, Franz* ... 277
Merry Dance, A, Op. 12, No. 3—*Heins, Carl* ... 104
Merry Farmer, The, Op. 68—*Schumann* ... 121
Merry Roundelay, A—*Frederic, C.* ... 20
Mill, The—*Jensen, A.* ... 216
Minuet in E Flat (Arr. by Schulhoff)—*Mozart* ... 226
Minuett from Don Juan—*Mozart, W. A.* ... 60
Morning Prayer, Op. 101, No. 2—*Gurlitt, Cornelius* ... 97
Morning Recreation ... 17
Morning Song—*Beyer, F.* ... 33
Musical Terms ... 62

COMPOSITIONS.—N.

Nocturne in E Flat, Op. 9, No. 2—*Chopin, F.* ... 289
Nocturne No. 5—*Field, John* ... 220
Norse Song, Op. 68, No. 14—*Schumann* ... 210
Note Writing Practice ... 7
Nun, The—*Couperin, F.* ... 269

COMPOSER.—O.

*Oesten, Theodor*—Dolly's Dreaming, Op. 202, No. 4.... 94

COMPOSITIONS.—O.

Ochsenmenuett—*Haydn, Joseph* ... 263
Once There Was a Little Princess, Op. 62—*Kullak, Th.* ... 106

COMPOSER.—P.

*Pleyel, J.*—Menuett ... 100

COMPOSITIONS.—P.

Peasants' Polka ... 57
Pedals, The ... 62
Plaintive Mood—*Frederic, C.* ... 20
Playing Tag, Op. 96, No. 11—*Loeschhorn, A.* ... 146
Position at the Pianoforte ... 7
Practical Definitions for the Musical Terms Used in the Volume ... 88
Practice of the Scale, The ... 52
Prélude, Op. 28, No. 6—*Chopin, F.* ... 252
Prélude, Op. 28, No. 7—*Chopin, F.* ... 253
Preparatory Exercises ... 158

COMPOSERS.—R.

*Reinecke, Carl*—Dancing Under the Linden Tree, Op. 161. 93
*Reinecke, Carl*—Little Song ... 40
*Reinecke, Carl*—Sonatine, Op. 127 A ... 89
*Reinhold, Hugo*—Coquetry, Op. 56, No. 3 ... 212

COMPOSITIONS.—R.

Rhythm ... 3
Rondo, Op. 20, No. 1—*Dussek* ... 128
Rondo alla Turca, Op. 68, No. 3—*Burgmüller, Frederic* ... 134
Rose, Mazurka, Op. 50—*Schmoll, A.* ... 96
Round Dance—*Frederic, C.* ... 29
Round We Go—*Beyer, F.* ... 25
Russian Folk Song ... 58

COMPOSERS.—S.

*Schmoll, A.*—Rose Mazurka, Op. 50 ... 96
*Schmoll, A.*—Salterelle, Op. 50, No. 19 ... 239
*Schmoll, A.*—Song of the Miller Maid, Op. 50 ... 120
*Schubert*—Impromptu in A Flat, Op. 142, No. 2 ... 258
*Schubert, Franz*—Menuetto ... 277
*Schumann*—Knight Rupert, Op. 68, No. 12 ... 214
*Schumann*—Norse Song, Op. 68, No. 14 ... 210
*Schumann*—Soldiers' March ... 101
*Schumann*—Study, Op. 68, No. 14 ... 84
*Schumann*—The Merry Farmer, Op. 68 ... 121
*Schumann*—The Wild Horseman, Op. 68 ... 133
*Scharwenka, Philipp*—Menuetto ... 233
*Scharwenka, Xaver*—March, Op. 62, No. 1 ... 154
*Smallwood, William*—The Sweet Violet ... 43
*Söderman, A.*—Swedish Wedding March ... 254
*Spindler, Fritz*—Fairy Polka, Op. 93, No. 3 ... 124
*Spindler, Fritz*—Flora's Polonaise, Op. 93, No. 1 ... 144
*Spindler, Fritz*—Valse Aerienne, Op. 148 ... 229
*Streabbog, L.*—Valse Mignonne, Op. 78, No. 1 ... 108

COMPOSITIONS.—S.

Saltarello, Op. 50, No. 19—*Schmoll, A.* ... 239
Scales and Staccato ... 60
Scarf Dance—*Chaminade, C.* ... 261
Signs for Varying Effects of the Above Marks ... 5
Signs and Abbreviations ... 62
Simple Story, A—*Ascher, J.* ... 32
Six Easy Variations—*Beethoven, L. von* ... 139
Six Easy Variations—*Beethoven, L. von* ... 243
Skipping Rope Dance ... 47
Slow Trill Exercises ... 18
Soldiers' March—*Schumann* ... 101
Sonatine, Op. 127 A—*Reinecke, Carl* ... 89
Sonatina, Op. 36, No. 1—*Clementi* ... 114
Song of the Hussars ... 41
Song of the Miller Maid, Op. 50—*Schmoll, A.* ... 120
Song of the Ploughman—*Bachmann* ... 235
Song of the Toiler ... 17
Special Exercises ... 167
Spring Song (Revised by Kullak, Th.)—*Mendelssohn* ... 281
Staccato ... 37
Studies ... 49
Studies in Scale and Arpeggio Passages ... 56
Study ... 34
Study ... 34
Study ... 42
Study ... 42
Study ... 46
Study ... 48
Study ... 50
Study ... 55
Study in Double Notes ... 30
Study in Double Notes ... 36
Study in Little Runs ... 32
Study—*Bach* (Invention) ... 296
Study—*Bach* (Invention) ... 297
Study, Op. 61, No. 1—*Berens* ... 178
Study, Op. 61, No. 9—*Berens* ... 186
Study, Op. 61—*Berens* ... 188
Study, Op. 29, No. 6—*Bertini* ... 172
Study, Op. 29, No. 3—*Bertini* ... 173
Study, Op. 29—*Bertini* ... 183
Study (Arr. from), Op. 29—*Bertini* ... 189
Study, Op. 100, No. 21—*Burgmüller* ... 66
Study, Op. 24, No. 24—*Concone* ... 68
Study—*Cramer* ... 292
Study—*Cramer* ... 294
Study—*Cramer* ... 298
Study—*Cramer* ... 300
Study—*Cramer* ... 302
Study—*Cramer* ... 304
Study, Op. 139, 19—*Czerny* ... 74
Study, Op. 139, No. 45—*Czerny* ... 74
Study, Op. 139, No. 24—*Czerny* ... 82
Study, Op. 821-22—*Czerny* ... 82
Study, Op. 139, 53—*Czerny* ... 86
Study, Op. 636, No. 2—*Czerny* ... 179
Study, Op. 821, No. 33-35—*Czerny* ... 181
Study, Op. 821, No. 43—*Czerny* ... 184
Study, Op. 636, No. 12—*Czerny* ... 195
Study, Op. 299, No. 7—*Czerny* ... 196
Study, Op. 821, Nos. 107 and 108—*Czerny* ... 199
Study, Op. 299, No. 12—*Czerny* ... 202
Study, Op. 821, No. 76—*Czerny* ... 203
Study, Op. 299, No. 25—*Czerny* ... 206
Study, Op 299—*Czerny* ... 208
Study, Op. 740—*Czerny* ... 309
Study, Op. 740—*Czerny* ... 311
Study (adapted from), Op. 821—*Czerny* ... 314
Study, Op. 740—*Czerny* ... 315
Study, Op. 8, No. 1—*Döring* ... 76
Study, Op. 8, No. 2—*Döring* ... 76
Study, Op. 8—*Döring* ... 192
Study, Op. 176, No. 4—*Duvernoy* ... 64

PAGE
Study, Op. 176, No. 23—*Duvernoy* ..... 69
Study, Op. 176, No. 9—*Duvernoy* ..... 69
Study, Op. 176—*Duvernoy* ..... 70
Study (Adapted from), Op. 120—*Duvernoy* ..... 170
Study, Op. 120, No. 8—*Duvernoy* ..... 177
Study, Op. 50, No. 1—*Hasert* ..... 190
Study, Op. 50—*Hasert* ..... 200
Study, Op. 45—*Heller* ..... 180
Study, Op. 45, No. 15—*Heller* ..... 198
Study, Op. 59—*Haberbier* ..... 318
Study, Op. 157, No. 3—*Köhler* ..... 63
Study, Op. 50, Nos. 9 and 10—*Köhler* ..... 67
Study, Op. 157, No. 11—*Köhler* ..... 70
Study, Op. 157, No. 8—*Köhler* ..... 77
Study, Op. 50, No. 3—*Köhler* ..... 78
Study, Op. 50, No. 4—*Köhler* ..... 79
Study, Op. 60, No. 2—*Köhler* ..... 80
Study, Op. 242, No. 10—*Köhler* ..... 83
Study, Op. 2, No. 7—*Krause* ..... 174
Study, Op. 20—*Le Couppey* ..... 171
Study, Op. 20—*Le Couppey* ..... 176
Study, Op. 37, Nos. 1 and 2—*Lemoine* ..... 65
Study, Op. 37, No. 8—*Lemoine* ..... 71
Study, Op. 37, No. 10—*Lemoine* ..... 72
Study, Op. 37, No. 20—*Lemoine* ..... 73
Study, Op. 37, No. 49—*Lemoine* ..... 182
Study, Op. 66-81—*Loeschhorn* ..... 80
Study, Op. 65, No. 46—*Loeschhorn* ..... 87
Study, Op. 38, No. 23—*Loeschhorn* ..... 204
Study, Op. 305—*Mayer, Ch.* ..... 306
Study, Op. 68, No. 14—*Schumann* ..... 84
Succession of All the Keyers and Their Relationship ..... 55
Swedish Wedding March—*Söderman, A* ..... 254
Sweet Violet, The—*Smallwood, William* ..... 43
Swing Song—*Ehmant, A.* ..... 44

COMPOSITIONS.—T.

PAGE
Tarantelle in A—*Loeschhorn, A.* ..... 150
Theme—*Ehmant, A.* ..... 30
Theme and Variations—*Müller, A. E* ..... 19
Three Little Duets (4 hands)—*Beyer, F* ..... 22
Triplets ..... 5
Turkish March—*Mozart* ..... 273
Two Little Voices—*Wohlfahrt, Heinrich* ..... 39

COMPOSITIONS.—U.

Under the Lindens—*Beaumont, Paul* ..... 98
Use of Treble and Bass Clefs, The ..... 7

COMPOSITIONS.—V.

Valse, Op. 64, No. 1—*Chopin, F* ..... 285
Valse Aerienne, Op. 148—*Spindler, Fritz* ..... 229
Valse Bluette, Op. 272, No. 1—*Duvernoy, J. B* ..... 112
Valse Mignonne, Op. 78, No. 1—*Streabbog, L* ..... 108

COMPOSERS.—W.

*Weber, C. M. von*—Invitation to the Dance ..... 122
*Wohlfahrt, Heinrich*—A Little Dialogue ..... 28
*Wohlfahrt, Heinrich*—Two Little Voices ..... 39

COMPOSITIONS.—W.

Wächterlied, Op. 12, No. 3—*Grieg* ..... 211
Waltz—*Czerny* ..... 57
Whistling Farmer Boy, The—*Beyer, F* ..... 26
Wild Horseman, The, Op. 68—*Schumann* ..... 133

# MODERN MUSIC AND MUSICIANS

Philharmonic Edition

# MODERN MUSIC AND MUSICIANS

Philharmonic Edition

# MODERN MUSIC AND MUSICIANS